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On a roof beneath my window I am watching the prettiest love affair that I was ever interested in.

They are two lovely fan-tailed pigeons, newly wed, just set up in housekeeping in a little gabled flat, from which they fly out for a late breakfast of delicate golden grains and crumbled bread, and pecks at green grapes right off the vines.

The way Mr. Pigeon looks after Mrs. Pigeon is the most charming thing to witness. He picks out the goldenest grains and the biggest crumbs. If he finds a specially good grape he coos to her until she hops over and gets it.

I never knew what billing and cooing was until I saw those two. Honestly, it makes one a bit tired of being a Matinee Girl!

An element of interest within the last day or two has been the constant and annoying attentions of another Mr. Pigeon, a reckless-looking piebald with ruffled plumage, who comes around looking as though he'd been out all night.

Mrs. Pigeon, in her pretty gray gown, looks at him with her head on one side. But that's all, I assure you, though he leers at her in such a way that little Mr. Bridegroom flutters in an alarmed fashion and walks around in circles in a distressed manner, always keeping his little bride within the circle.

It's a little drama in a dovecote and it's simply lovely. I let my friends have a peek, giving them a synopsis of the preceding chapters. Nearly every one appreciates it, but—a horrid man called the other day and I told him about it. "It's just like a picture on a valentine to see them," I said.

"Have you got any points?" he said, looking at the beautiful little couple in the most unconcerned way. "Better not let the landlord know about this or he'll raise the rent."

So I've stopped showing the pigeons now, but I have new developments to observe every morning at breakfast.

Since Weber and Fields and all the pretty girls have descended in their might upon Manhattan Beach I understand that they have raised the price of broiled lobster at the hotel and that the bathing beach in the morning resembles a scene from an opera—there are so many stunning suits and front row figures.

The mermaids have gone out to sea since they saw Frankie Bailey and Pearl Andrews and Bonnie Maginn, and the lifeguard spends all his time in the surf in the hope that some girl will trip over a rope and that he will have an opportunity to save her life.

The healthy appetites that those girls have are the talk of the dining room. When they eat everything obtainable at the beach, they go over to Sheephead and hunt up fish dinners until it is time for the evening performances.

The fireworks no longer lure the crowd. Skyrockets are all right in their way, but the twinkling feet of the Weberfieldian chorus have outshone them for the nonce.

The wild waves aren't saying a word. They stop their gurgling just as soon as the first notes from the orchestra are heard, and sit up and congratulate each other because they're allowed behind the scenes.

And the big policemen have taken to wearing patent leather shoes with thin soles, and curl their mustaches just as though they were on the Broadway squad. No wave has ever struck the beach that brought as many star pebbles as this gulf stream from the tropics.

The Angeles Sisters are among the latest additions to Elmhurst's Summer colony of actors and have taken a pretty little cottage in Eighth Street.

They look younger off the stage than they did in their cute little dance, in which they looked about ten years each. They wear pretty little frocks and brush their hair back in schoolgirl fashion, and do nothing but rest.

Elmhurst is fast developing into such a successful Rest Cure that many of the residents say they are going to stay all Winter. The elms of Elmhurst promise to become as famous as the pines of Lakewood as a cure for nervousness, insomnia, troubled dreams, pain in the back of the neck, torpid conscience and disordered epiglottis.

As a unique Summer and Winter resort, combined with its colony of the brightest and cleverest people, described on bromo caffeine labels as "brain workers," it promises to rival the famous places abroad where folk go to get rid of rheumatism and gout and mental depression.

The keen, bracing winds that blow from the Flushing meadows are of such a quality that they drive away tired feelings, and Elmhurstians have discovered that in such a highly charged atmosphere two hours of sleep is more than enough for any human being over seven.

Riding up Broadway in a cable car last week some one spoke of the closed theatres with their boarded up doors, and remarked that the city seemed dead when the familiar doors were not yawning for audiences as in the Winter.

What life it adds to the picture and to the very atmosphere when the big portals open wide and the box-office lures us in! Then the audiences—the Matinee Girls fresh from their Summer out of town, anxious to shake the hayseed from their shoes and get in the game!

It is the absence of it all during the Summer vacation that makes us welcome the change, just as we do the Blue Point oyster when it makes its September bow. We wouldn't half appreciate what it means to be alive and in New York in Autumn if we had it all Summer long.

A girl who came in for a day's shopping last week said to me: "You may talk all you please about your purring brooks, but a soda water fountain pleases me more than all the brooks that ever purled. New York air may be full of microbes, but I like 'em!"

But if the theatres are closed the theatrical business booms in August—this August at all events, when we have no wars to scare us, no fever camps or departing soldier boys to weep over.

Behind those closed doors, in ever so many

of the theatres, companies are busy five hours a day rehearsing the new plays which we are to have in a veritable dramatic feast this Fall. How little the great American audience appreciates all that the stage does for it! The average auditor who pays his dollar and a half for a seat has no more notion of the work, the expenditure and the thought that the modern play represents than he has of the second chapter of *Jude*.

The cost of an up-to-date production is simply stupendous. The painting of one scene often approximates a thousand dollars. Then there is carpentry, ornamental work that is a separate branch by itself, carpets, rugs, lighting effects, and last and greatest—costumes.

It takes a fortune to put on a play that calls for this sort of thing, so is it any wonder that on first nights the very atmosphere seems filled with vibrant expectancy, the fever of waiting for a verdict from an audience which is the only jury, more uncertain in its findings than are the twelve good men and true who pass on cases in court?

A big play is one of the biggest gambles on record, and stars, managers and angels must be possessed of their share of sporting blood to watch the wheel of public opinion go around, uncertain whether the needle will stop at the highest figure on the board or glide on to the zero mark.

So criticism of all sorts should be tempered with kindest judgment in matters theatrical. Our managers are very good to us when you come to think of it, and while we can't smooth their troubled brows, we can at least remember they have troubles of their own.

Many a true heart beats under a six-carat diamond stud, and because a man stands in the front of the house nights with a dress suit and a glad hand it doesn't prove that the canker of care may not be eating its way into his soul on the subject as to whether next Friday's ghost-walk is to be or not to be. So let us be kind to the poor manager.

Death took two of the best loved people of the theatre last week in the persons of Colonel Sinn and Lizzie Macnichol. Both were possessed of a generosity of nature which, if it reaps nothing else, wins a golden garland of friendly thoughts that blossom over a tomb some time and keep memory warm and fragrant even in this heedless world.

Colonel Sinn, who worked stanchly for the stage in Brooklyn, was identified with every charity and with every movement that tended to the betterment of the profession.

He was kindly, optimistic, and believed in giving the public the best that could be obtained for them in the dramatic line. Brooklyn in this way gained a theatrical rank with the largest cities of the country. Under Colonel Sinn's direction many important debuts and first productions were given there.

It has long been the greatest city in the country for amateur theatricals, the performances given at the Academy of Music under the Amaranth and Gilbert auspices ranking with professional productions in elaborateness of scenic splendor and costuming.

And from these societies blossomed some of the leading professionals of recent years. Robert Hilliard, Minna Gale, Nellie Yale Nelson, and hosts of others hail from the Brooklyn amateur ranks.

It all argued a theatrical growth in the city that was out of proportion to its growth in other lines. I think that Colonel Sinn must always be remembered by the friends of the theatre as one who accomplished great good for the stage, its people and the city in which he lived.

Lizzie Macnichol was one of the beautiful women of the stage, whole souled, without guile, and had one of the best voices ever heard on the operatic boards.

From one who knew her and was associated with her through several years of her early work I have heard much concerning the unusual sweetness of her disposition, the gentleness of her judgments, the unselfishness of her life and the glory of her great, beautiful voice.

Said this friend: "When I heard Lizzie Macnichol sing 'But the Lord is Mindful of His Own' I resolved that I should never sing it again. She imparted a majesty and magnificence to the music that could not be described. She gave it a depth and power that really thrilled her listeners. Her place will be hard to fill."

When I heard Miss Macnichol last Winter with the Castle Square company it was in *The Bohemian Girl*, which allowed her little opportunity for vocal work. Her interpolated song, "Bliss Forever Past," I recollect, fairly haunted me. She imbued her singing with that dramatic quality which is so rare and so exquisite.

When these unknown friends of ours, whose lives only meet our own like ships at sea that sail on different ways, pass over the dim borderland, we feel a sadness that life does not offer the opportunity to make known the admiration we often have for the talent and the accomplishment and the effort of those whose hands we never clasp.

Souls signal from afar like ships at sea, and it is this which makes us feel, mysteriously, that we have known the dead—somewhere. It is like the call from the sea that comes between the "sunset and the evening star" as the white sails go down below the verge.

THE MATINEE GIRL.

SEYMOUR HOWE AND EMILIE EDWARDS.

THE MIRROR'S first page this week shows the latest photographs of Seymour Howe and Emilie Edwards, two Americans who have been a long time on the other side, in Europe and South Africa, and have demonstrated that their comedy work is not alone appreciated at home. While in South Africa the *Standard and Diggers' News* said: "Howe and Edwards are great favorites; their little skit, Uncle's Visit, is superior in humor and brightness to any work of the same nature ever presented in South Africa." The London *Era* of May 1 contributes: "Howe and Edwards are American comedians of the highest order." The act is comparatively new to America. Their appearance at Proctor's just before sailing was a pronounced success, and they were also features at Pastor's, besides playing the Keith circuit and the larger cities, and they are therefore known, without frequent visits having dulled interest in their performance. They are booked to return to London in December, but think of deferring the date until Spring if possible, to give them an opportunity of visiting the Paris Exposition during their stay. They are now playing the Keith circuit, for which they were immediately engaged on their arrival in America. They have received other offers from the leading circuit managers.

Clara Everett, with Otis Skinner. Frank L. Sylvester, for leading juveniles with Otis Skinner. Edna Marley, Lucy Sherling, Carl Roseck Jr., Edwin Scribner, Robert Mallory, and Master Carroll Cassell Chene, with Ben S. Mears in King John, opening Oct. 2.

A JAPANESE THEATRE.

The novelty of the Japanese theatre, as I have seen it in Kobe, begins even before you cross the threshold. First, you go into a pagoda-like house, built just opposite the theatre. There a servant removes your shoes, tying on Japanese sandals in their places, checks parcels and supplies you with programmes. Then your *kurumaya* takes you to the theatre itself. The first things I noticed upon entering were the beautifully clean padded matting on the floors and the odd sounding music of the Japanese orchestra. The attendants were many. We were ushered to our places by at least six boys. The theatre in a general way was not unlike ours, the pit being below, and balconies at either side, consisting of boxes, running all around the theatre. Back of the center balcony was the gallery, whence the coolie element viewed the actors and stage through wooden slats.

The seating was arranged by dividing the space into squares large enough to seat four people, the divisions being made by heavy silk cords. The furniture in the boxes consisted of four cushions thrown on the thickly padded floor, a small smoking outfit (copper urn, with charcoal to light pipe, and ash tray) and tea service with pot of hot tea. The boxes had all the same furniture, only in the balcony the furnishings were much handsomer. From the balcony, the pit was gay and pretty, for Japanese women are fond of bright colors, and they were nearly all in gala attire, new Spring *kimono*, bright ornaments in their hair and the inevitable fans in their hands.

I noticed a narrow platform leading from one side of the stage to a room at the back of the theatre. They told me the platform led to the dressing room of the star actor, and in making an entrance or exit the actor must walk the entire length of that platform. It was not quite as awkward as one might imagine, though my first view of Danjuro, the greatest actor in Japan, was the top of his head. The orchestra was seated in a balcony above the stage. The stage curtain was not raised from the top, but drawn from the side. The stage was a revolving one, and it seemed very nice and convenient to have new scenes set so quickly. The name of the play was *The Forty-Seven Ronins*, the star actor being Danjuro. The play was historical, and by reading Japan's history and watching the splendid pantomime, it was not necessary to understand the language to obtain a good idea of the story. Their battle scenes were very realistic. The Japanese actress is practically unknown, female roles being played by men, and they wear their wigs and *kimono* very gracefully.

I saw some villainous looking creatures, dressed in long black cloaks with black veils thrown over their heads, crouched down upon the stage. I learned they were private servants and there to wait upon their masters. Danjuro accidentally dropped his sword belt. His servant took the stage long enough to pick it up for him, and then brought him a glass of water, all while the play was in progress. The servant was not in the play, you simply were not supposed to see him. However, these trifles did not interfere with our enjoyment. The pantomime was good; dressing, scenery, and "make-up" interesting and all a decided novelty.

While in Tokyo we saw also Sadanji, Japan's foremost comedian, in *Ranpei Monogurai* (*The Madness of Ranpei*), and he gave a lunatic dance that was blood-curdling—swords clashing, daggers glittering and maniacal yells that made your hair stand on end. This dance, as I saw Sadanji give it, with his costume, make-up and facial expression, given in one of the New York vaudeville houses would surely make a sensation. The Japanese theatres are well patronized, usually having crowded houses. Danjuro, tragedian, and Sadanji, comedian, are each nearly sixty years old. Danjuro seldom travels about, and then usually at the request of the Imperial family. Not long ago he went to Osaka to open their new theatre. He is the star of a company playing the best theatre in Tokyo. I was told that he received a salary of 5,000 yen a month. This is equivalent to \$2,500.

The theatre is open from 11 A. M. until 3 P. M., and the entertainment consists of a series of plays. During the short intermissions attendants are kept busy going to and from the booths which surround the theatre, and where refreshments of all kinds may be obtained. There is much chattering, eating, drinking and smoking by both men and women. The women take dainty pipes from their *kimono* sleeves and smoke as a matter of course. The bowl of the pipe holds about two whiffs of tobacco, and the small silver pipes in their violet or rose colored silk cases, with silk tobacco pouches to match, are the daintiest affairs imaginable. The actors must feel greatly flattened by the way their audiences conduct themselves, for they seem very appreciative, and laugh and weep as the actor wills.

From the theatre we went to a tea-house, had supper, and were entertained by the pretty little Geisha girls, but they were not as interesting or novel as the Japanese theatre and our actor friends. JESSIE C. SHELDON.

DE WOLF HOPPER'S NEW OPERA.

General Gamma is the title decided upon for De Wolf Hopper's new opera. The music is by John Philip Sousa, the book by Charles Klein, and the lyrics by Grant Stewart. The opera will be produced in this city next February.

ENGAGEMENTS.

Thomas B. Findlay, with E. D. Stair, to play Porthos in *The Three Musketeers*, supporting Harry Glazier.

A. W. ("Jack") Ellis and Nelle Castle, for *Human Hearts*.

Charles Horn, for Abel Preston in *Delcher and Hennessy's Brown's in Town*.

Eloise Morgan and Louis Casavant, for the *Castle Square Opera* company.

John Gorman, to play Eddie Duke in *The Sunshine of Paradise Alley*.

Joseph P. Swickard, re-engaged for *A Bachelor's Honeymoon*. Mrs. Swickard (Louise Temple), for the same company.

James E. McDuff, for *Natural Gas*.

Orral Humphreys, for Joel and Harry S. Hadfield, for *Hurricane Bill*, in George E. Sprout's *The Wyoming Mail*, which opened at Baltimore on Aug. 14.

Clara Everett, with Otis Skinner.

Frank L. Sylvester, for leading juveniles with Otis Skinner.

Edna Marley, Lucy Sherling, Carl Roseck Jr., Edwin Scribner, Robert Mallory, and Master Carroll Cassell Chene, with Ben S. Mears in *King John*, opening Oct. 2.

GOSSIP.



Those theatregoers who see Yon Yonson this season will have the pleasure of observing the work of a most promising young actress. Her name is Beatrice Norman and the part she plays is Grace Jennings. Miss Norman comes of good theatrical stock, and has been on the stage for a number of years, working her way up from the bottom of the ladder. She is a tall, graceful, beautiful woman. Yon Yonson is touring the country this season under management of Thall and Kennedy, two of the most progressive of the younger generation of managers. They have, it is said, got together the best company yet seen in this favorite play and have added a lot of new features.

The Hanlon Brothers are going to present a pennant to the Brooklyn Base Ball Club, which organization, having been nicknamed "The Superbas," has been practically advertising the Hanlons' attraction all Summer.

Charles Mortimer produced Frederic Diller's new sensational play, *Won* by Waiting, at Laird's Opera House, Greenville, Pa., Aug. 12, with marked success.

Evelyn Gordon, under management of W. G. Collings, closed a successful Summer season of twelve weeks at Escanaba, Mich., Aug. 3.

William H. Cakely, once a cook with Barnum's Circus, has enlisted for like work with the Thirty-fifth U. S. Volunteers.

James C. Duff will be business-manager at Daly's Theatre, under Daniel Frohman.

Lewis A. Fritch has resigned the part of Sir Thomas Brunt in *Under the Red Robe*, for which he had signed, to accept a responsible position with a Cincinnati mercantile firm.

Frank W. Nason has purchased from John Howorth the historical Howorth's Grand Hippodrome, which he will send out in October with twenty-six people, band, orchestra and Irish street parade. Mr. Nason's company, Pat Malone's New Irish Visitors, has enjoyed big business on Cape Cod. Master Lavender Richardson, with the company, recently received a Shetland pony and cart from a wealthy theatregoer.

A new Italian theatre is contemplated for New York and may be opened next month. The scheme is promoted by the Circolo Artistico Eleonora Duse, which has received consent of the great Italian actress to use her name.

W. S. Maguire closed on Aug. 7 with Pain's Manila, at Atlantic City, and will go in advance of the Sawtelle Dramatic company, opening on Aug. 24 at Peekskill, N. Y.

"Josh" Ogden left town on Sunday to assume the sole management and direction of the Woonsocket, R. I., Opera House, which he will open on Sept. 4 with the Bennett-Moulton company. Mr. Ogden will renovate the theatre and will introduce an innovation for Woonsocket in the way of a lady in the box-office. He has a strong list of bookings.

IN OTHER CITIES.

DENVER.

At Manhattan Beach The Prisoner of Zenda was the bill 13-19. The play was put on in a most lavish manner. Stage-Manager John Findlay and his able assistant, Alfred Smith, deserve great praise for the scenic adornment, attention to detail and general effects. The public has shown its approval by crowding the house at each performance. Orrin Johnson played the dual role of the Prince and the Englishman in the play and Prince Rudolph in the prologue. A more artistic and finished performance has never been seen in the stock work here. Scène John son, the new leading woman, appeared for the first time before Denver audiences as Princess Flavia and was immediately in favor. She acted with gentleness and quiet force, and was a picture of grace and sweetness. Charlotte Deane assumed the roles of Amelia in the prologue and Antoinette de Moulin in the play. The strength and force in both portrayals called forth much praise. The Colonel Supt of John Findlay and the Fritz of Albert Brown were most commendable. Mr. King as Duke Wolfgang in the prologue and Black Michael in the play added to his former admirable efforts a most artistic triumph. Scott Cooper as Marshal Strakentz was excellent. John T. Nicholson and Theodore Brown as Rupert and Henry did pleasing work. Charles Abbe as Bertrand was, as usual, a delightful comedian. Those completing the cast and deserving mention were Robert Bell, Leon Hartenbach, D. Del Vecchio, Harry Welland, Adeline Dunlap, Edna Davidson, Bessie Geffs, and Nettie Caskey. On account of Mr. Johnson's being suddenly called to New York for rehearsal with Miss Adams, Albert Brown, on short notice, succeeded him. Mr. Brown was a surprise. He showed earnest study and a clear conception of the role, and deserves much praise.

Elitch's Gardens offered a Scrap of Paper 13-16, and Mme. Sans-Gêne 17-19. Henrietta Crossman could not have been more pleasantly cast for her farewell week. A Scrap of Paper was the play in which she made her greatest impression here in former seasons, and Mme. Sans-Gêne was her triumph of the season. As Suzanne she is fascinating, playing the part with admirable comedy touches and looking most beautiful in person. Mr. Bansel was an excellent Prosper. Madge Carr Cooke as Zenobie gave an excellent character comedy portrayal. Herman Sheldon's Brisbanche was all that could be desired. Mr. McVicar and Lillian Daily as Baron and Baroness de la Glaucere were conscientious and painstaking. The Anatole of Frederic Conner was bright and pleasing. The rest of the roles were well sustained by Maude Tealey, Katherine Field, Miss McKay, and Messrs. Melas and Brokate. Mme. Sans-Gêne repeated its former success. Miss Crossman, Brigham Royce, J. Henry Koller, and the remainder of the cast were more than satisfactory.

Lottie Alter, of the Manhattan Beach co., left for New York 14 to join Roland Reed's co.

R. L. HERTZ.

JERSEY CITY.

After a long Summer of seventeen weeks, with nothing but picnics and a few club outings, not to say anything of free shows, and one night of Pawnee Bill, we are ready to resume our contribution of weekly letters to the only dramatic sheet on earth, as the Elks say, and start with a big boom.

The Bijou Theatre will commence operations on Sept. 4, and for its second season Manager Holmes has booked a number of old favorites and a few new ones. The Cherry Pickers will be the opening attraction. During the Summer the new house has received many improvements, and the work interrupted by the quick opening last season has been completed.

The most notable improvement will be at the Academy of Music, where a complete change has been made. The interior has been completely changed, and it certainly presents a comfortable, cheerful appearance. George W. Sammis is to be the new resident manager, and he has engaged all the old hands. Julia Marlowe will open the season Sept. 11-16 in Colinette.

A number of professionals have passed the Summer here. The theatrical boarding houses near the theatres have been well patronized, and as New York is nearby and the regulation threecent ferryboat fare has prevailed, we have not been isolated. The fences show that the billboard has derived a mint during the interim.

William F. Moran, who has been connected with the Academy of Music for the past ten years as assistant advertising agent and chief doortender, has signed with Manager Sammis to remain at that house for another season as chief advertising agent. The old stage hands and others have also been re-engaged.

John Mayon, of this city, is playing in 1492 at Midland Beach, which has caught on there.

Louis Dittmar, leader of the Bijou Theatre orchestra, is conducting the band at Midland Beach. He returns to the Bijou Sept. 4.

John E. Langoboe, stage machinist of the Academy of Music, returned home 15, after a pleasant Summer at Lake Hopatcong, with William E. Broderick and Frank C. Bangs.

John S. (Rocky) Moore, for thirteen years advertising agent at the Academy of Music, has signed with Manager Holmes at the Bijou, and will commence 28.

Frank E. Henderson, former manager of the Academy of Music, was in town 15.

The Elks' Minstrels will be organized next month for a tour of this State. Your correspondent will be manager.

Manager H. P. Soulier, of the Lyric Theatre, Hoboken, has made several improvements and changes in his playhouse, the most important of which is the transposition of the box-office and cafe, the former, formerly at the south side of the main entrance, is now on the north side. Mr. Soulier is making preparations to put a new steam plant in the theatre.

WALTER C. SMITH.

MILWAUKEE.

The Thanhouser co. continues to do an enormous business at the Academy, the receipts for last week being nearly the largest on record. The continued cool weather is unprecedented, and it is no uncommon thing to see fur wraps and overcoats worn here after sundown. Under such favorable circumstances the capacity of the popular Academy was severely tested 14, the new offering being A Gilded Fool. The performance bore a special interest on account of the first appearance in the company of Mary Emerson and Vera Irving, and the reappearance of our own delightful little ingenue, Gertrude Homan, who has just returned from a brief sojourn in the tropical climate of New York city. Mary Emerson made her debut as Margaret Ruthven, and has created a most pleasing impression; she possesses beauty, grace, refinement, and sympathy, and played with a delicacy of expression and charming naturalness that are rarely seen in so young an actress. Vera Irving essayed the role of Mrs. Ruthven, and gave a very intellectual and artistic interpretation, and Gertrude Homan as Nell was seen in one of those roles which afford her an opportunity to display her charming and captivating self to advantage. Eugene Moore returned to the cast after a week's rest, and scored an unequalled hit as Chauncey Short; he gained his points by ingenious and natural methods, and combined sentiment and humor with discretion and consistency. His scene at the close of the third act was played with irresistible effect and won four curtain calls. William Terence gave a finished and carefully prepared performance as Mathew Ruthven, his conception leaving nothing to be desired. Frederick Paulding presented some masterly work as Bannister Strange, and is to be highly commended for his admirable stage-management. Donald Bowles achieved a great success as Jack Duval, his passionate outburst in the third act evoking a round of well deserved applause. R. C. Chamberlain as Howell, Lucas Noble as De Puyser,

James E. Nelson as Perkins, and Charles Deland as Morgan, did complete justice to lesser roles, and Julia Bianc represented with inimitable cleverness the part of Jessica Rood. The stage settings were most elaborate, and the audience was thoroughly delighted with the performance. Week of 21-27 The New Magdalene, in which Eva Taylor, the new leading woman, will make her initial appearance with the co.

Richards and Pringle's Minstrels gave two excellent performances at Exposition Music Hall 13 to good houses.

The Academy is undergoing a partial renovation, further improvements being contemplated later.

ST. PAUL.

The Neill co. gave an admirable production of Lord Chumley at the Metropolitan Opera House 10-12 to large and fashionable audiences, closing a very successful three weeks' engagement. The unusually large matinee audiences and S. R. O. in the evening fully evidenced the general good feeling and marked approval of the work of this excellent organization by St. Paul theatrogoers. The scenery, painted expressly for this production, has rarely been surpassed on the boards of the Metropolitan. Mr. Neill has made a record for his company for the new and appropriate scenic equipment and admirable staging of his plays. James Neill's Lord Chumley was a delightful character portrayal. He acted the part with admirable tact and artistic finish. Angela Dohore had an opportunity in the part of Meg, the landlady's slavey daughter, to display her versatility and cleverness to marked advantage. Her make-up, abandon and vivacious gaiety completely caught the audience. Herschel Mayall did an excellent piece of acting as Gasper Le Sage. Joseph B. Eversham appeared to advantage as Adam Butterworth. Robert Morris did very creditable work in the part of Gerald Butterworth. Fred J. Butler did a very neat piece of character work as Blink. Blunk. George Bloomquist as Tommy Tucker made most of the part. Frederick Wallace was acceptable as Winterbottom. Edythe Chapman was a pretty, graceful and delightfully natural Eleanor. Lilla Vane was made a clever and vivacious Jessie Deane. Agnes Maynard was decidedly good as Lady Adeline Barker. Mabel Runge was an acceptable Miranda. The vitascope reproduction of the Jeffries-Fitzsimmons contest holds the boards 13-19. Leslie and Kent's animated pictures 20-26. Banda Rossa 27-Sept. 2. A Black Sheep 3-9.

Mathews and Bulger in By the Sad Sea Waves will open the regular season at the Grand Opera House 27-Sept. 2.

The musical and vaudeville entertainments at the White Bear Lake Pavilion and at Wildwood continue to draw large patronage.

GEO. H. COLGRAVE.

OMAHA.

This is the last week of Dan Godfrey's British Band at the Greater America Exposition, the Bellisted Ballenberg Band opening for an extended season 14, assisted by the Indian Band, which is almost complete and the performance at the theatre is novel and interesting. All concessionaires express themselves as pleased with the outlook from now on, business increasing daily. The railroads are making special rates and throngs of visitors are pouring into the city.

At Boyd's Theatre the Woodward Stock co. put on Captain Racket the first half of week 6, which however, was not as good a drawing card as Camille, that closed the week. Jane Kennard is worthy of all praise for her splendid interpretation of the title-role and she was ably supported by the balance of the co.

At the Trocadero Manager Cole had a fairly successful week ending 12 in Said Pasha, but the prospects are much better for week of 13, when Fra Diavolo was put on with a really excellent cast and an augmented chorus. It is a matter of surprise to many that so large a cast is used in what has been known as a vaudeville theatre, but Manager Cole is determined to spare no effort in the production of opera at his house. The cast was as follows: Fra Diavolo, Harry Davis; Lord Allicash, Riley Hatch; Capt. Lorenzo, Franklin Fox; Zerlina, Eloise Mortimer; Lady Allicash, Alice James.

Will Davis makes his last professional appearance with the Woodward co. the present week, having determined to renounce the stage for the legal profession. His decision is received with regret by his many friends in the co., where he was always known as a sincere, earnest worker.

J. R. KINGWELL.

PROVIDENCE.

The Wilbur Opera co. closed a most successful ten weeks' season at the Providence Opera House 19. The co. came here unknown and it was thought that they might do fairly well for a few weeks. They did better than anybody expected, have remained ten weeks and during all that time the theatre has been packed at every performance. For the closing week, 14-19, the co. appeared in a repertoire comprising Boccaccio, The Bohemian Girl, Fra Diavolo, The Beggar Student, The Black Hussar, and The Two Vagabonds. The vaudeville part of the programme was also enlarged, and Anna Laughlin, H. G. DeBain, Gabriel Wiegel, and the Lamar Brothers appeared in their specialties which have made them popular with all who have accustomed themselves to spending an evening or two each week with the Wilburs. We are all sorry to lose this organization and its well-liked manager Maude Daniels, who has become as popular in social circles as she has theatrically. The Opera House will now be overhauled and the regular season will open on Labor Day.

At the testimonial to be tendered Treasurer Eugene Wendelschafer at the Providence 21, by the Wilbur Opera co., The Black Hussar and Martha will be given.

J. C. McCabe (Emmett Baifmoor) of this city, formerly of Reeves' American Band, and for several seasons musical director of a well-known theatrical organization, sends me a copy of his latest composition, "McAlheeny's Cake Walk." Sousa's Band and Reeves' Band have added it to their repertoire, and it is considered a "winner."

Malcolm Arthur, of this city, has signed with the Neil Florence Stock co., Bangor, Me.

HOWARD C. RIPLEY.

MONTREAL.

Following the excitement of the world's bicycle meet there is another lull in theatrical affairs. The Royal and Queen's are both closed this week, the former to open 21 with Black Patti's Troubadours, and the latter Sept. 4 with Bert Coote in The New Boy. Why Smith Left Home and What Happened to Jones will immediately follow The New Boy, under the management of W. H. Wright.

The Robinson Opera co. at the Arena gave a very satisfactory performance of Pinafore 10-12 and 14 The Bohemian Girl was sung. Laura Clement made a charming Arline and Lizzie Gonzalez added to her list of successes by her performance of the Gypsy Queen. Clayton Ferguson received many encores. The rest of the cast was up to the usual standard. La Mascotte 17-19. Herbert Spencer has been re-engaged as leader of the orchestra at the Royal. The excellent work done by Mr. Spencer last season was commented upon on all sides.

The Francis Stock co. will arrive in town 18 and at once commence rehearsals of The Lost Paradise, which will be their opening bill 28. The new decorations and alterations are rapidly nearing completion.

W. A. TREMAYNE.

MINNEAPOLIS.

The Neill Stock co. returned to the Metropolitan Theatre 13, for a four weeks' engagement, and presented A Gilded Fool to a good sized

house. James Neill appeared as Chauncey Short and made a decidedly favorable impression. Herschel Mayall made a dignified and forceful Bannister Strange. Edythe Chapman made the most of the role of Margaret Ruthven. Lilla Vane was decidedly pleasing as Nell Ruthven. George Bloomquist was pleasing as Jack Duval. Joseph B. Eversham contributed a clever bit of character work as the Rev. Jacob Howell. Agnes Maynard appeared to advantage as Miss Ruthven. The stage settings were in admirable taste. London Assurance 17-19.

Through the efforts of Theodore Hayes, amusement manager for the Twin City Rapid Transit Co., the Banda Rossa has extended its engagement at the Lake Harriet Pavilion for two weeks. Rarely, if ever, in the history of this city, has any musical organization aroused such enthusiasm as characterizes the performances of this splendid band.

The baseball team of the Minneapolis Lodge of Elks, No. 44, played a match game of ball with the Lacrosse, Wis., Elks, at the latter place 12, and were beaten 22 to 9.

The regular season at the Bijou Opera House will open afternoon of Sept. 3, with Mathews and Bulger in By the Sad Sea Waves.

F. C. CAMPBELL.

LOUISVILLE.

The Avenue will be the first of the regular Louisville houses to open its doors for the season. The opening will occur Aug. 17, with Richards, Pringle, Rusco and Holland's Minstrels. Under the direction of Manager C. D. Shaw the Avenue has been thoroughly renovated during the Summer interval. The decorations are now done in light colors, silver and blue; the stage has been enlarged, and new scenery prepared. Thomas Nelson, of St. Louis, will succeed Frank Shiner in the box-office. Mr. Shiner taking charge of the programmes and advertising. George Wilkins will be leader of the orchestra. Harry Hudson master of properties, and Hugh Griffiths principal doorman.

The season of the Meffert Stock co. at the Temple Theatre will open Sept. 3. As before announced, the only member of last season's co. who has been retained is Frank Kendrick. Clarence Meffert will continue to assist his father in the management of the Temple.

The date of the opening at Macauley's has not yet been announced, but will occur early in September, with Al. G. Fields' Minstrels.

James B. Camp, who is now in the East, writes that he has closed a contract with Maurice Grau for an appearance here of the Metropolitan Opera co. at the Auditorium, Nov. 7, 8. He also states that he has engaged Sousa's Band for a concert at the Auditorium March 6.

CHARLES D. CLARKE.

NEWARK.

The opening of the season is fast approaching. Manager Ottolengui, of the Newark, has returned to the city bronzed from his Summer outing, and announces a preliminary season of grand opera by the Jaxon Opera co., beginning 28 and lasting for three weeks. Following this comes the regular season, for which a strong list of attractions have been booked.

Manager Jacobs is busy superintending the alterations at the Columbia, a new front for which has just been completed. Business at this house last season exceeded all expectations, and indications point to increased returns during the coming season. The house will again have the stock co. as its attraction. The first rehearsal is called for 19 and the co. will open Sept. 4 in The Charity Ball.

The Empire Theatre, under the direction of Harry Hynes, will open its doors Sept. 4. Popular prices will prevail.

Many alterations must be made at the Century Theatre before its doors are opened to the public. Manager New states that everything will be in readiness by the early part of October. The house is booked on the Kennedy-Gulick circuit.

Fred Waldmann denies that he will manage Waldmann's Opera House next season. W. S. Clark will fill the post. The house will open 26 with the Royal Burlesques.

C. Z. KENT.

DETROIT.

Whitney's Opera House opened for the season 13, with The Denver Express for a week. The following are the players: Gavin H. Harris, Lafe McKee, Ed Denver, J. Ward Kett, R. J. Ravenscroft, George W. Lewis, Maud Holden, Iona Holden Ravenscroft, Lillie Mack, and Maude Phelps. The vaudeville performance between the acts is especially good, and is given by Miss Phelps and a vocal quartette, the Musical Macks and Little Alice Ople. Uncle Josh Spruceby 20-26.

The Wilbur-Kerwin Opera co. has been giving excellent performances at the Lyceum Theatre for the past two weeks. The Grand Duchess was sung by the co. 20, in fine style, to a large audience. The engagement will close 19. It has been the most successful one the co. ever played in this city.

KIMBAL.

CLEVELAND.

The Elks' Exposition, which has been in operation since 7, will close 19 in a blaze of glory. It has been one of the most successful events ever given in this city. It reflects great credit not only on the committee in charge, but on the entire membership of Cleveland Lodge No. 18. To celebrate the carnival and consequent labors connected with it, Cleveland Lodge will give a grand excursion to Cedar Point, Sandusky, 27.

The Euclid Avenue Opera House will open its season Sept. 4, with a minstrel performance.

The Lyceum Theatre had an auspicious opening 11, with A Breath of Promise as the bill. The cinematograph pictures of the Jeffries-Fitzsimons contest will show 21-26.

A Barrel of Money will be the attraction at the Cleveland Theatre 21-26.

WILLIAM CRASTON.

COLUMBUS.

Al G. Field's Minstrels packed the Southern 16. The first part is splendidly staged and elaborately costumed, and the specialties are of a high order. Harry Shunk made an immense hit as end man and in his monologue. Everhardt, the juggler, has introduced many new novelties. The acrobatic work of the Faust family is wonderful. West's Minstrels 23.

The many friends of the Valentine Stock co. are looking forward to their appearance at the Southern for three weeks, commencing 28.

Claude Miller, last season business-manager of the Southern, will have charge of the Grand Opera House, Dayton, this season.

J. B. DAVIE.

INDIANAPOLIS.

Richards, Pringle, Rusco and Holland's Minstrels opened at the Park 14th and played to S. R. O. every performance. Billy Kersands and Harry Fiddler did the best work. Baldwin Melville co. 21-22. A Yenuine Gentleman 24-26.

All other theatres are dark.

ROSS BEALL.

THE NEW YORK DRAMATIC MIRROR

CORRESPONDENCE

CALIFORNIA.

LOS ANGELES. — THEATRE (H. C. Wyatt, manager): Lombardi Italian Opera co. appeared in special performances of Carmen, Cavalleria Rusticana, and The Barber of Seville 11, 12, and will play week of 14-19 in repertoire under the management of Treasurer Lew Beheimer, of the Los Angeles.

OAKLAND. — DEWEY OPERA HOUSE (Landers Stevens, manager): Grand Stock co. presented Cinderella 6-12; excellent performances; crowded houses; scenic effects best seen here for some time. The Strange Adventures of Miss Brown 13-19. — ITEM: Miss L. J. hn. of this city, leaves next week for the East, having signed a two years' contract with the Bostonians.

CONNECTICUT.

NEW HAVEN. — HYPERION THEATRE (G. B. Bunnell, manager): Primrose and Dockstader's Minstrels opened the season 16 to a crowded house, giving an exceptionally good performance. The Girl from Maxim's 24-26. Rogers Brothers 31, Sept. 1. A Colonial Girl 13. May Irwin 15. The theatre was not quite in readiness for opening 16 as the many new bits of furniture were not in place, but Manager Decker of Primrose and Dockstader told your correspondent that it was the cleanest and best managed theatre they had shown in during the five weeks they have been out. — **NEW HAVEN GRAND** (G. B. Bunnell, manager): Everything is progressing finely and the attractive theatre will throw open its doors 20 with The King of the Opium Ring. Secret Service 31-Sept. 2. A Hot Old Time 4-6. Sowing the Wind 7-9. Mr. Bunnell has had the house repainted, redecorated, and provided the stage with a new set of scenery. He has also leased Annex Hall, 125 x 50 feet, and will offer his patrons some new and interesting novelties daily. — **ITEM:** Mr. and Mrs. Primrose were entertained by their many friends while in town 16. Lillian Green is the guest of Miss Stannard, of George Street. — **Mr. and Mrs. G. B. Bunnell** spent the last ten days visiting the different resorts on the Jersey coast. — Primrose and Dockstader were judges at the mammoth baby show in Bridgeport 11. — George Peterson, treasurer of the Hyperion, is back from Asbury Park and Atlantic City. — Mr. and Mrs. Frank Smith have left their cottage at West Haven and will soon open with the Robinson Opera co. — Sara Converse is stopping with Mrs. Fernandez at Larchmont.

JANE MARLIN.

MERIDEN. — OPERA HOUSE (A. Delavan, manager): Season will open 21 with The Finish of Mr. Fresh. Thatcher's Minstrels Sept. 5. Sowing the Wind 6. The Little Minister 8. Because She Loved Him So 13. — **ITEM:** Manager Jackson has booked very good attractions and anticipates a successful season.

NEW BRITAIN. — RUSSWIN LYCEUM (Gilbert and Lynch, managers): A Female Drummer 29. Elvry Stock co. Sept. 4-9.

GEORGIA.

BRUNSWICK. — **ITEM:** The new opera house is fast nearing completion. The building proper will cost not less than \$30,000. The edifice's architectural beauty will be greatly enhanced by the substitution of a solid stone front instead of pressed brick as originally intended. The area covered by the entire house is 30 x 90 feet. The main entrance is artistically designed in the shape of an arch. The facade on Newcastle Street is three stories high, the ground floor being entirely taken up by three stories and the main entrance. The theatre will be 60 x 90 feet, the stage being 30 x 42 feet. The seating capacity of the theatre will be from eight hundred and fifty to one thousand. The building will be lighted by electricity. Manager E. D. Wolfe announces Sept. 12 as the opening night, with How Smith Met Jones.

ILLINOIS.

SOUTH CHICAGO. — NEW CALUMET THEATRE (John Connors, manager): May Smith Robbins in Little Trixie opened the season here 12, 13. Martin's U. T. C. 15; good business. Remember the Maine 20.

CHAMPAIGN. — WEST END PARK (Aubrey Mittenthal, manager): Professor Gleason, horse trainer, 7-12 to big business.

CANTON. — NEW OPERA HOUSE (A. R. Waterman, manager): Mahara's Colored Minstrels 18. Jolly Old Chums 21.

INDIANA.

NEW ALBANY. — WILLARD THEATRE (J. H. Weir, manager): Allen Roberts Comedy co. week 21-26. Lennon Stock co. Sept. 4-9. — **ITEM:** The theatre has been thoroughly renovated for the coming season. Rose Prosser, of this city, who has been spending the summer in St. Louis, has joined Al. G. Field's Minstrels.

HAMMOND. — HORNADY OPERA HOUSE (T. E. Bell, manager): Uncle Josh Spencey 5; large audience; performance good. Richard and Pringle's Minstrels 13 to 8, R. O.: excellent show. Seth Haskins 16. Monte Cristo 21. Under the Dome 27.

BRAZIL. — McGREGOR OPERA HOUSE (W. H. Lester, Jr., manager): Julie Walters in How Hooper was Sidetracked 31. Money to Burn Sept. 4. Allen Roberts & Ferguson Brothers 11-16. The Christian 21.

BLOOMFIELD. — OPERA HOUSE (W. M. Moss, manager): Season will open 25 with Julie Walters in Side Tracked. Money to Burn Sept. 6. A Hired Girl 12. A Wise Woman 22.

DUNKIRK. — TODD OPERA HOUSE (Charles W. Todd, manager): Columbia Stock co. opened for a week 14 in Dad's Girl; large and pleased audience; performance first class.

MIDDLETON. — ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Mrs. O'Bryan's 26. Under the Dome Sept. 2. Money to Burn 12. The Girl from Chitt 18.

CRAWFORDSVILLE. — MUSIC HALL (Mace Townsley, manager): Gaskell's Stock co. opened the season 14 to a large audience.

FRANKFORT. — COLUMBIA THEATRE (J. J. Aughe, manager): Remember the Maine 23. Columbia Stock co. 28-Sept. 2. The Pages 11-16.

PLYMOUTH. — CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Uncle Seth Haskins 17.

IOWA.

BURLINGTON. — GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): The interior of this house is undergoing a remodeling process that will result in what will be practically a new auditorium. It is being reseated, redecorated, and refurnished throughout. An entire change is being made in the arrangement of the chairs, and four new boxes are being added. The stage has been lowered and the dimensions of the proscenium increased. A new lobby is to be added, also a number of new scenic sets. When completed it is believed there will be no prettier theatre in the West outside of the large cities. — **FERRIS WHEEL PARK** (E. P. Hilton, manager): This Summer garden resort has been well patronized throughout the Summer season, and has been ably managed by Mr. Hilton. A new bill is offered every week, and many high-class vaudeville people have appeared here during the season.

CLINTON. — ECONOMIC THEATRE (Bosby Brothers, managers): Merrie Bell Opera co. 14-19 proved an excellent attraction, and played to large and well-pleased audiences. Repertoire: Boeroaccio, The Mikado, La Perichole, Girofle-Girofle, Paul Jones, and The Mascot. Eleanor Jenkins, Fannie Myers, Ed Weston, George Olmi, Linda Kendall, and Dan Young sustain the principal characters admirably, and Manager Seaman has provided support, chorus, and accessories that would be a credit to some of the more pretentious co. — **ITEM:** Bosby Brothers Mr. Plaster of Paris co. is rehearsing under the direction of Richard Obee, and will take the road

shortly. — The Cherry Sisters are the targets at Schuetzen Park 17-19.

DES MOINES. — FORTEN'S OPERA HOUSE (William Foster, manager): Will open 26 with A Milk White Flag. — **GRAND OPERA HOUSE** (William Foster, manager): Season opened 11 with Beach and Bowers' Minstrels to an audience that packed the house. Among the many improvements that make this house look like new are the mirrors in the lobby, the electric lights, and the fine decorations. Klinton Hearn co. 14-19 in Held by the Enemy. The Comedians: Mr. Barnes of New York, The Great Diamond Robbery, and other plays. — **AUDITORIUM**: Will open 26 with local minstrels. — **MIRROR THEATRE** (J. F. Connolly, manager): Vauderville 28.

SIOUX CITY. — **GRAND OPERA HOUSE** (A. B. Hall, manager): Kirk Town's concert 10 drew a large house. Mr. Towns was assisted by Ethel Hornick of the New York Lyceum Theatre co.; Edith Gramm of Laramee, Wyo., soprano; Mrs. Bert Butler, of Chicago, soprano; C. Warren Ripple, tenor; Alice Lawrence, accompanist; Sidney Grundy's in Honor Bound was given with Miss Hornick. Veta Henderson, George Junk, and John B. Perkins in the cast. Godfrey's Band 16. Beach and Bowers' Minstrels 18, 19. Merrie Bell Opera co. 21-26.

McGREGOR. — **THE BERGMAN** (Edward Bergman, manager): Warner Comedy co. 7-12; performances good; audience pleased. Richards and Pringle's Minstrels Sept. 5. — **ITEM:** Ernest Bergman, of Old Uncle Jim, has been on the sick list and is here convalescing.

CEDAR RAPIDS. — **GREENE'S OPERA HOUSE** (John B. Anderson, manager): Van Dyke and Eaton co. opened for a week 14 to crowded house. Repertoire: Jack's Wife, When Friends are Foes, A Tallow Candle, The Signal of Liberty, Rip Van Winkle, and Across the Trail. A Milk White Flag 28.

OSKALOOSA. — **MASONIC OPERA HOUSE** (E. M. Fritz, manager): Beach and Bowers' Minstrels gave satisfaction to a large business. Wixson Comedy co. 24-26. Merrie Bell Opera co. Sept. 1, 2. Pauline, hypnotist, 4-9.

WATERLOO. — **BROWN OPERA HOUSE** (C. F. Brown, manager): Metropolitan Opera co. 24-26. — **HOME PARK** (C. J. Fosselman, manager): American Mutoscope co. 26-Sept. 2. — **ITEM:** The Waterloo Street Fair will occur Sept. 7.

DAVENPORT. — **BURTT OPERA HOUSE** (Chamberlain, Kindt and Co., managers): Metropolitan Opera co. closed a week's engagement here 13, giving satisfaction; attendance light, on account of other attractions. Hines-Wistrum co. 16-20.

MARSHALLTOWN. — **ODEON THEATRE** (Dr. C. Spears, manager): Season will open 26 with A Milk White Flag. A Wise Woman 29.

GRINNELL. — **PRESTON'S OPERA HOUSE** (F. O. Proctor, manager): Sesame will open 14-19 with Chase-Lister co.

SIBLEY. — **OPERA HOUSE** (H. L. Emmert, manager): Labadie's Faust Sept. 18.

KANSAS.

TOPEKA. — **GARFIELD PARK** (John Marshall, director): Winkler's Juvenile Military Band, billed for a four nights' engagement beginning 8, failed to show up, but the disheartening news was not broken to us until several hundred (more or less) had taken a fruitless walk or ride and found it out for themselves. — **CRAWFORD'S OPERA HOUSE** (O. T. Crawford, local manager): it is said that the regular season will open with Ben Hendricks in A Yenuine Gentleman the latter part of this month.

THOM. B. HYATT.

HOLTON. — **HARMON'S OPERA HOUSE** (J. H. Jarvis, manager): Nick Wagner's co. Sept. 11-16.

KENTUCKY.

PADUCAH. — **LA BELLE PARK**: The stock co. repeated two of their past successes, The Prince of Liars and My Son Reuben, to good business 7-13.

MAINE.

PORTLAND. — **CAPE COVETTE PARK**: McCullum's THEATRE (Bartley McCullum, manager): McCullum's Stock co. presented The Stockbroker 14-19 in excellent fashion to large attendance. — **PEAK'S ISLAND** — **THE GEM** (James O. Barrows, manager): The Jilt delighted big houses throughout week 14. The Mighty Dollar 21-26. — **RIVERTON PARK** — **RUSTIC THEATRE** (E. A. Newman, manager): J. W. Gorman's Imperials 14-19 proved the best attraction seen here this season. — **ITEM:** Edward J. Sullivan, formerly treasurer of the Portland Theatre and last year manager of the Lowell, Mass., Opera House, has this year accepted the management of Pol's Theatre, Waterbury, Conn. — The Portland Theatre is fast being put in readiness for the season that will open Sept. 2.

CAMDEN. — **OPERA HOUSE** (W. R. Gill, manager): Charles Cowles in A Country Merchant 12 did good business. His supporting co. was unusually strong, and Mr. Cowles seemed even more perfectly to represent the quaint Down East character. Eben Barber, than he did last season, when his delineation was pronounced perfect by those who saw him in this season. Gorton's Minstrels 24.

BANGOR. — **THE NOROBEGA** (W. F. Reed, manager): Neil Florence Stock co. in Castle 10-12 to good attendance. The Galley Slave 14-16. Alberta Lee as Cicily Blaine made a decided success. Lost in London will be the bill 17-19. The co. will play in Rockland and Boothbay, Me., week 21-26, and then return here for another short season 28.

ROCKLAND. — **FARWELL OPERA HOUSE** (R. H. Crockett, manager): A Scrap of Paper (local) 11, with Douglas J. Wood in the cast, drew a large house. The Frogs of Windham local 15, 16 was well patronized and proved to be a success.

BATH-COLUMBIA OPERA HOUSE (Oliver Moses, manager): Parada (local) 21-26. — **ITEM:** D. Jameson left 15 to join Cullahane, Smith and Weston's Minstrels.

BELFAST. — **OPERA HOUSE** (F. E. Cottrell, manager): Lone Pine Claim 17 for charity, direction H. G. Carleton.

MARYLAND.

HAGERSTOWN. — **ACADEMY OF MUSIC** (Charles M. Futterer, manager): Season opened 10 with Irwin's Burlesque to fair audience; satisfactory performance. The Cherry Pickers 25.

MASSACHUSETTS.

SPRINGFIELD. — **GILMORE'S COURT SQUARE THEATRE** (W. C. Lenior, manager): The Corps Payton Comedy co. has been doing a tremendous business 14-19, and it seems likely to continue through the three weeks' engagement. Etta Reed is doing better work than ever this season, and the versatile Corps Payton has a fresh stock of effervescence. A notable feature of this week's engagement is the production of four plays by George Hoey, one of the sterling actors of the co. and its stage director. They were The Black Ruby, A Gigantic Lie, A Child of the State, and A Midnight Folly. All proved popular, the latter being especially rich in bright situations and snappy dialogues. Primrose and Dockstader's Minstrels 21. Corps Payton's co. going to Holyoke on that date. — **ITEM:** Manager P. F. Shea of the New Gilmore and the Park, Worcester, returned from Europe 11 with a fine string of bookings for the season. He will be able to give his local patrons European attractions at first hand right after they have done the Keith circuit.

WORCESTER. — **THEATRE**: Season opened 12 with Primrose and Dockstader's Minstrels. — **ITEM:** Charles Collin of Providence has succeeded G. F. Mathews as treasurer of the Worcester Theatre. Mr. Mathews has made a host of friends during his eight years' occupancy of the local box-office, and his departure is keenly regretted by every patron of the house. P. F. Shea of Springfield, has secured control of Lothrop's Opera House and will run it in connection with the Park Theatre, with Alfred T. Wilton in charge of both as local manager. The Park will open 28: Lothrop's, Sept. 11, with the Waite Opera co.

NORTH ADAMS. — **COLUMBIA THEATRE** (James A. Reegan, manager): Will open 23 with Primrose and Dockstader's Minstrels. — **WILSON OPERA HOUSE** (Thomas Hanley, manager): Will open early in September. Mr. Hanley is preparing to run in an occasional week of vaudeville. — **ITEM:** Thomas Hanley, an old-time theatrical man, has been secured to manage the Wilson Opera House for the future in place of William P. Meade, resigned. Mr. Hanley was in charge of the Wilson for a number of years.

NEW BEDFORD. — **THEATRE** (William B. Cross, manager): Primrose and Dockstader's Minstrels opened the season 14; house packed; audience delighted. A Female Drummer Sept. 1. Thomas E. She 4-9. Jefferson Comedy co. 11. The Christian 16. — **ITEM:** Roland G. Pray, of this city, will be business-manager of Thatcher's Minstrels, under the direction of D. W. Truss and co.

PITTSFIELD. — **ACADEMY OF MUSIC** (Maurice E. Calahan, manager): A Female Drummer 24. The Finish of Mr. Fresh 25. His Better Half 26. — **ITEM:** This season bids fair to be the best known in local theatrical circles. The opening of the new season will help to arouse additional interest in our playgoers.

PITTSBURGH. — **WHALOM PARK**: Chimes of Normandy 7-12; satisfaction given. Said Pashas 14-19. — **ITEM:** Katherine Power closed with the Boston Opera Company 12. She received a tremendous ovation at her final performance, being literally overwhelmed with flowers.

MICHIGAN.

ALPENA. — **CASINO THEATRE**: No. 1 closed a week of big business 12, playing to capacity at each performance. Plays presented: Soldier's Sweetheart, Paradise Regained, The Duke's Daughter, The Harvest of Sin, The Rose of Kerry, The Jail Bird, and Rip Van Winkle. Will continue 14-19. — **MALTZ OPERA HOUSE** (John C. Comfort, manager): Green's Comedy co. 21-26. — **ITEM:** Will C. Millard, trick bicyclist, of Marks Brothers' co., made a daring ride from the roof of the Casino down a ladder to the ground on his bicycle.

DOUGLASCAC. — **BRICKWICH MEMORIAL THEATRE** (W. T. Leckie, manager): Regular season will open with Dear Old Charley 15, 16. Dorothy Lewis 17. Murray and Mack 20. Robert B. Mantell 28.

— **ITEM:** The Dear Old Charley co. arrived in town 13 and will rehearse here a 1 the week. Several receptions have been given in honor of George Ober and Fred Power, whose homes are here.

GRAND RAPIDS. — **GRAND** (O. Star, manager): Season opened 13 with Scott's Minstrels to a packed house; performance good. Dorothy Lewis 16-19. — **POWERS** (O. Star, manager): Will open Sept. 25 with Wilbur Opera co.

COLDWATER. — **TIBBITS' OPERA HOUSE** (John T. Jackson, manager): Local minstrels 14 to capacity. A Breezy Time 25. Bryson's Comedians Sept. 4-9. — **ITEM:** Hall and Long's Pavilion Show opened 15 for a week.

SAULT STE. MARIE. — **SODA OPERA HOUSE** (H. Booker, manager): A Wise Woman 8 to big business. Passion Play pictures 16. A Black Sheep 21.

ADRIAN. — **NEW CROSWELL OPERA HOUSE** (C. D. Hardy, manager): Regular season will open with Deicher and Hennessy's Brown's in Town 25.

LUDINGTON. — **OPERA HOUSE** (U. S. Grant

Thatcher's Minstrels 17. A Trip to Countown 24. Norwood Comedy co. (local) 25. Duffy's Jubilee 25. Isham's Octopus 25.

DOVER. — BAKER OPERA HOUSE William H. Baker, manager; Finsinger's 10 will open the local season. Daniel Sully Sept. 1.

BOSTON. — HARRIS LYCEUM Harris Brothers, managers; Thatcher's Minstrels 11; good house; performance satisfactory. Lost in New York 28.

NEW YORK.

ALBANY. — PROCTOR'S LEISURE F. F. Proctor, manager; P. F. Nash, resident manager; The Star Opera co. sang Pinafore 7-8. The Bohemian Girl 9, 10 and La Mascotte 11-12 and then closed. A preliminary season of vaudeville opened 14 to good business. The co. included McIntyre and Heath Paxton and Jerome Charles De Gamo, Lavender and Tomson. Tom Ryan, Abbot Davison, Emil Chevrel, Anderson and Engleton. Vandeville 21-28. — HARRIS LYCEUM H. R. Jacobs, manager; Waite's Comic Opera co. opened a two weeks' season 14 with The Two Vagabonds and during the week Maritana Olivette, A Bohemian Girl and La Mascotte. The audience were fair. — EMPIRE THEATRE Adolph Gerber, manager; West's Minstrels crowded the house and gave a fair show 16. A Female Drummer 17-19. Corse Paxton's co. 21-26. — GAFFET THEATRE Agnes Barry, manager; The Marietta-cope co. did so well that the engagement was extended 14-19. — IRIS William Corliss, of this city, goes with Frank Daniels this season.

SARATOGA SPRINGS. — THEATRE SARATOGA Sherlock Sisters, managers; Lecture by Justin Shubel Kirch 14 was postponed, as was also the liquid air demonstration by W. C. Peckham 17. David Bimber 18. A Female Drummer will open the regular season 21. Manhattan Stock co. 22-28. Two Little Vagabonds 29. Bert Coote 31. — BROADWAY THEATRE George L. Coates, manager; Bla-k Patti's Troubadours 19. A Stranger in New York 20. — COVENTRY HALL William H. West's Minstrels 12; playing entertainment large audience. Items: Al E. Hutchinson banjoist comedian is here working at the clubs and hotels. He has been engaged for the floral carnival. — The theatrical season has every prospect of being the best ever seen here. The trolley cars to Ballston and the Lake and excursions from surrounding towns are already showing a big increase in the attendance at our places of amusement.

HUDSON. — OPERA HOUSE Black Patti's Troubadours 17 opened the season to a crowded house. The audience was enthusiastic and well pleased with the excellent performance, which was in every particular, a clean and finished entertainment, filled with clever specialties, artfully dancing and good singing. The Corner Grocery 19. Sawtelle Dramatico 21-Sept. 2. O'Brien the Contractor 13. The Red Widow Brown 21. — ITEMS: The Public Building Committee have had the Opera House rewired and lighted by electricity with dimmers for all of the stage lights, and they have promised new scenery so that in a few weeks the public will enjoy a second needed improvement. — The County Fair will be held in this city 28-Sept. 1.

ROCHESTER. — LYCEUM THEATRE A. E. Wolff, manager; The stock co. appeared in Romeo and Juliet 14, 15. Magia 16, 17 and Little Lord Fauntleroy 18, 19, and business was excellent. Jessie Bonstelle in the leading roles in the two first named plays was all that could be desired. In the latter play Annie Blanche as the Little Lord made a most favorable impression. This closed the stock season, which has been exceedingly prosperous. Primrose and Dockstader's Minstrels 25, 26. — BAKER THEATRE Shubert Brothers, lessees; J. J. Shubert, resident manager; Regular season will open Sept. 4 with Two Little Vagrants.

YONKERS. — MUSIC HALL W. J. Bright, manager; Vaudeville performances for the delegates to the State convention 15. The following appeared: The Rocker Quartette, Barton and Eckhoff, Master Victor Pettit, Layman, Flood and Blackburn Finn and Mack De Vany and Doran, May Cook Berwick Sisters, John Staer, Bartoletta and Maud Madison, excellent performance. A Female Drummer 16. Johnstone Bennett, Willis P. Sweatnam, Nellie O'Neil, and Harry Ladell won much applause. Arm strong's Transatlantic Vanderville co. 17-19; large houses. Thatcher's Minstrels 20.

NEWBURGH. — ACADEMY OF MUSIC (F. M. Taylor manager); Black Patti's Troubadours 16 opened the local season to a crowded house. A Black Sheep 21. Thatcher's Minstrels 26. — ITEM: The occasion was also the tenth year of Manager Taylor's control of the theatre. The executive staff for the season is as follows: George Garner, treasurer; C. C. Moscow, musical director; Thomas Blythe, stage manager; Charles Laubenthaler, electrician; William Parker, head usher. Most of them have been with Mr. Tay for during his whole career as manager.

MIDDLEPORT. — OPERA HOUSE Hinckley and Vary, managers; Preliminary season will open 31 with Mr. and Mrs. George A. Henderson in The Colonel, an adaptation of Arabian Nights. Regular season will open Sept. 22 with In Greater New York. — ITEM: Prospects are excellent; factories are running full time, and farmers are happy over the running crop. Hinckley and Vary have purchased the Opera House.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager); Corse Payton's Stock co. opened the Summer season week of 14, presenting the repertoire previously announced to excellent business; co. and specialties good. A Stranger in New York 24. That's Minstrels 26. Andrew Mac 29. Opening of regular season with A Contested Woman Sept. 2.

PEEKSKILL. — DEPEW OPERA HOUSE F. S. Cunningham, manager; Season opened with The Corner Grocery 17. Sawtelle's Dramatico 24-26. — ITEM: Four co. are utilizing the Opera House for rehearsals; the Sawtelle and three of Lewis Morrison's co. Mr. Morrison is in town personally directing the rehearsals, and will open his season here Sept. 26.

UTICA. — OPERA HOUSE Sam S. Shubert, manager; Waite's Opera co. closed a successful week's business 12, having presented Fra Diavolo, The Chimes of Normandy, Pinafore, The Bohemian Girl, Maritana Olivette, and La Mascotte in a most pleasing manner. Primrose and Dockstader's Minstrels 24. A Stranger in New York 2.

PORT JERVIS. — GRAND OPERA HOUSE (William Kadel, manager); Black Patti's Troubadours opened the local season 15 to S. R. O. Doors closed at 8 o'clock; many turned away; audience pleased. A Little Ray of Sunshine 24 postponed. Elmer E. Vance co. 31-Sept. 2.

SYRACUSE. — WITTING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager); West's Minstrels pleased a packed house 11. The features were the singing of R. J. Jose and the quintette. Tom Lewis' funnyisms, and the excellent musical act of Waterbury Brothers and Tenney.

GLENS FALLS. — OPERA HOUSE (F. E. Pruyne, manager); Manhattan Stock co. 14-19 to good business. Plays presented: The Modern Hero, The Little Boss, My Irish-American Cousin, Jack of the Mines, Guilty Without Crime, and The Boy Avenger.

HORNELLVILLE. — SHATTUCK OPERA HOUSE (Charles A. Bird, manager); The Spoons 28-Sept. 2. Chauncey Olcott 8. — ITEM: A. G. Bonney, who summered at his home here, has joined the Spoons as business-manager.

TROY. — GRISWOLD OPERA HOUSE (S. M. Hickey, manager); West's Minstrels 16 to S. R. O.; satisfaction given.

BATAVIA. — DELLINGER OPERA HOUSE (E. J. Dellinger, manager); Season will open 21 with The Real Widow Brown.

PISHKILL-ON-HUDSON. — ACADEMY OF MUSIC (Clark and Peattie, managers); The Corner Grocer 18.

ONEONTA. — NEW THEATRE (George B. Baird, manager); West's Minstrels 17. A Stranger in New York 20.

CANANDAIGUA. — GRAND OPERA HOUSE (S. C. McKechnie, manager); West's Minstrels 8 gave a pleasing performance to capacity.

PLATTSBURGH. — THEATRE (M. H. Farrell, manager); Gorton's Minstrels to a fair house 11. Two Little Vagrants 21.

ITHACA. — LYCEUM (M. M. Gutstadt, manager); A Trip to Countown 7. The Bostonians 18.

COHOES. — NEW OPERA HOUSE (E. C. Game, manager); A Female Drummer 23.

LITTLE FALLS. — SKINNER OPERA HOUSE H. A. Skinner, manager; Mildred and Richter co. 28-30.

NORTH DAKOTA.

PARCO. — OPERA HOUSE C. P. Walker, manager; The Flints 14-18. Godfrey's Band 19. Boston Lyric Opera co. 24-25. — ALSO BURRAKER.

GRAND PARKS. — METROPOLITAN THEATRE C. P. Walker, manager; Godfrey's Band 20. Boston Lyric Opera co. 21-22. Vanity Fair 21.

OHIO.

URBANA. — MARKET SQUARE THEATRE Frank McAdams, manager; Hall-Winters co. opened 11 for a week to a crowded house in Little Miss Weatherford, entire satisfaction. Other plays: Satan's Foot Ball. The Telegram, A Dangerous Game, One Adrift, and Under the Sea. — ITEMS: Mrs. Hall of Chicago, is visiting her son, O. W. Hall. Francis Williams, and leader has closed with McDonald's Circus and is at home here. — Frank Powers has been re-appointed stage carpenter of the Market Square Wallace Cutler, a newspaper man of Chillicothe, has taken the management of the Hall-Winters co.

W. H. McGowen.

LIMA. — FAIRFIELD OPERA HOUSE H. G. Hyde, manager; Al G. Field's Minstrels inaugurated the local season 14; performance excellent; large audience. Little Irene Myers 20, 21. S. W. Roche, an old Lima boy, is playing leads with the co. — ITEMS: William F. Walcott left 4 for New York to open with A Soldier of the Empire. — Nida Pangie joined the National Theatre at Milwaukee, Wis. 14. This is Miss Pangie's first professional engagement.

CHILLICOTHE. — MASONIC OPERA HOUSE E. S. Robinson, manager; Hall-Winters co. 7-12 to good business; co. very good. Repertoire: Little Miss Weatherford, Under the Sea, A Man of Mystery, The Green Spider. The Telegram, Satan's Foot Ball, and The Bells. Sun's Minstrels 19.

GALION. — SECAUCUS PARK CASINO Ed. Ranker, manager; This new Summer theatre located midway between Galion and Huron on the line of the Ohio Central Traction Co., is now finished, and promises to be a very popular place of amusement.

LORAIN. — WAGNER OPERA HOUSE Charles Knapp, manager; Season will open 21-26 with the Charles Mortimer co. — ITEM: Manager Knapp has had the house rebuilt, the stage remodeled, and added a new set of scenery.

MARIETTA. — ATTICOTON W. M. G. Seigel, manager; Al G. Field's Minstrels 17. Murray Comedy co. Sept. 18-21. Sousa's Band 20. South Before the War 21.

SPRINGFIELD. — BLACK'S OPERA HOUSE Charles Bruner, manager; Vogel-Deming Minstrels 16, opening of preliminary season. The Purple Lady Sept. 7.

BELLEVILLE. — GRAND OPERA HOUSE Thompson and Whitehill, managers; Al G. Field's Minstrels opened the local season 12 to S. R. O.; excellent performance. Little Trixie Sept. 12.

GALLIPOLIS. — ANGEL OPERA HOUSE M. F. Merriman, manager; House will open 23 with Sun's Minstrels.

PIQUA. — OPERA HOUSE C. C. Sank, manager; Will open regular season with Myrtle and Harden 21-26.

ST. MARY'S. — NEW PARK THEATRE Venable and Boyer, managers; Season will open with A Guilty Mother Sept. 14.

YOUNGSTOWN. — OPERA HOUSE Eugene Rook, manager; Season will open 28 with Hi Henry's Minstrels.

MANSFIELD. — MEMORIAL OPERA HOUSE E. R. Endly, manager; Season will open 23 with West's Minstrels.

FREMONT. — OPERA HOUSE Heine and Haynes, managers; Gus Cohan 21-26.

PENNSYLVANIA.

LANCASTER. — FULTON OPERA HOUSE Becker and Giblin, managers; Washburn's Minstrels, who rehearsed here, opened their season 17, 18, giving four performances to large and well-pleased audiences. The Wyoming Maid 29. An Easy Mark Sept. 1. The Boy from Boston 4. — CONESTOGA PARK THEATRE (Lancaster Traction Co. managers); The Palmer Opera co. in Sad Pache drew the usual large audiences 7-12. Patience delighted very large audiences 14-19. The parts were pleasantly taken by Irene Mallette, Julia Glover, Clementine Lanney, Ella Vincent, Catherine Inganoff, Walter Lawrence, Charles Wilson, and Charles Byers. John Martin was a dashing Colonial and sang effectively. Herbert Salinger's rendition of the role of the bilious Bunthorne was excellent. The Mascot 21-26. — ITEMS: May Gooch, the prima donna of the Palmer Opera co. who has been seriously ill with peritonitis, is improving. The Orange Street Opera House has been leased by J. Dan Kline, an experienced manager and advance agent. He has not announced his plans, but it is said he will form a good stock co. The house is undergoing numerous improvements.

JEANNETTE. — ITEM: When Jeannette theatre-goers pay their next visit to the Opera House they will be agreeably surprised at the marked improvements that have been made through the Summer. The property is now owned by John S. Byers, who has spared neither pains nor expense to make the house an attractive one. The interior has been remodeled and repainted, and the heating apparatus has been improved. R. G. Curran of the Greenberg Opera House will be the manager. He has booked many attractions, the first of which will be Hi Henry's Minstrels 21.

WILLIAMSPORT. — LYCOMING OPERA HOUSE George H. Bulb, manager; Season opened with The Corner Grocery 15, 16 to fair business. — ITEM: Numerous alterations and improvements have been made in this theatre during the Summer. The regular season will open Sept. 12 with The Hustler. Manager King has booked a large number of first-class co. and the outdoors for business was never better.

BROWNSVILLE. — THREE TOWNS THEATRE (O. K. Taylor, Jr., manager); — ITEM: The entire house has been renovated and the stage enlarged. A new glass factory will be in operation here Sept. 1. The P. R. R. will spend over \$2,000,000 about Brownsville this Winter. The local season therefore bids fair to be an excellent one.

BELLEVILLE. — GARMAN'S OPERA HOUSE (William Garman, manager); Chester De Vondre Stock co., who are rehearsing here, produced The Ten-Ton Door, an English drama with war scenes in the Sonoran 10 and gave Shadows 12. The plays were well given and enjoyed by large audiences. Co. will present Dr. Jekyl and Mr. Hyde 15.

PHILIPSBURG. — ITEM: Pierce's Opera House will be under the management of J. C. Thompson, an old theatrical man next season. The house is now undergoing much needed repairs. New scenery and carpets will be added.

MOUNT PLEASANT. — GRAND OPERA HOUSE (J. B. Goldsmith, manager); Following some important changes in the hearing apparatus the season will open 30 with Morrison's Faust. Vogel and Deming's.

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DU BOIS. — FULLER'S OPERA HOUSE (A. P. Way, manager); Season will open 29 with Russell's Co.

BATAVIA. — DELLINGER OPERA HOUSE (E. J. Dellinger, manager); The Spoons 28-Sept. 2. Chauncey Olcott 8. — ITEM: Manager Way has made important changes in the theatre.

BRADFORD. — WAGNER OPERA HOUSE (M. W. Wagner, manager); Russell's Comedians 26. Regular season will open with Chester De Vondre co. Sept. 4.

JOHNSONSTOWN. — CAMBRIA THEATRE (I. C. Mishler, manager); A Man of Mystery 18. Chester De Vondre Stock co. 21-26. OPERA HOUSE (J. G. Ellis, manager); Dark.

MANSFIELD. — OPERA HOUSE (H. M. Griggs, manager); Season opened 11 with Side Tracked; good house and co. The Red Widow Brown Sept. 8.

SUNBURY. — OPERA HOUSE (W. C. Lyons, manager); Bella Roma Concert co. 11. Crane's Players 12. A Hired Girl 16 canceled.

WELLSBORO. — BACHE AUDITORIUM (Dartt and Dartt, managers); Season opened 12 with Side Tracked; full house; audience pleased.

PORTAGE. — OPERA HOUSE (A. H. Carnegie, manager); Wood's People's Players booked for 7-12, can-

Geiger, manager; Carlton and Clark's Minstrels gave good performances to fair houses 14-19.

RHODE ISLAND.

NEWPORT. — OPERA HOUSE Henry Bell, manager; Season opened 15 with Primrose and Dockstader's Minstrels 16 to S. R. O. The performance was the best in minstrelsy ever seen here. The Willow Opera co. for ten days commencing 22-23. Items: The presence of an unusually large number of Sun Yat-Sen Club members here, and the participants in the national lawn tennis tournament, add to the large attendance at the Opera House. The Opera House has undergone extensive improvements. Mr. Bell, who has recently undertaken the management, is a known here as being a brother of Congressman Melville Bell, and a son of the original orator, late Henry Bell, and T. F. Martin, former manager, is now in New York.

WOONSOCKET. — OPERA HOUSE (Josh E. Ogden, manager); This house has been leased by Josh E. Ogden for the coming season and will probably be opened by the Bennett-Moulton Opera on Sept. 4-5. Mr. Ogden decided to take the house this week and has at once started in to make repairs on the dressing rooms and stage. The house will be sold Sept. 11 by mortgagee subject to the lease.

SOUTH DAKOTA.

WATERTOWN. — NEW GRAND OPERA HOUSE S. A. Briggs, manager; The Bells of Blackville 10-11. Hi good entertainment, small business. Duke's Faust 14, splendid entertainment, fair business.

TENNESSEE.

MEMPH

It's Hit the Town Hard.—Phila. Record, Aug. 13.

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Open Park Theatre, Philadelphia, Aug. 12th. Seven nights and three matinees, to capacity, notwithstanding hot weather and strong outdoor opposition. Unqualified endorsement of Manager Worrell and entire Philadelphia Press. New next week's Dramatic paper for guaranteed bonafide press comments. Mr. and Mrs. Mark Murphy and all star cast.

N. B.—Will open a few weeks for large cities only. Wanted quick for Western Co., Team Comedians to feature. Sketch Team—Man for Juvenile, Woman for Soubrette. Comedy Old Man, Sister Act, Miss. Act—Man and Woman—High Soprano Soloist, Miss Dir., Agt., 50 Chorus Girls. Also directing tour of Sparkling Amy Lee in Miss Harriet Scarum. Apply by letter only.

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John B. Arthurs, Manager Green Bay, Wis.

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RICHMOND, Ind., Aug. 23 ...A YENUINE YENTLEMAN...
INDIANAPOLIS, Ind., Aug. 24, 25, 26.

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FOR HER SAKE.

Wanted, to complete Company, an exceptionally bright, good looking, emotional woman for juvenile lead. Height about 5 feet 2 inches. Clever Comedian and other useful people. Season opens Oct. 2nd, at Elgin, Ill. Address Mr. Lawrence at 144 5th Ave., New York, up to Aug. 30th, and after that date, care

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LANDRY in FANCHON, week Aug. 27.

John J. Farrell, who played Dirk Kansett, has already become a favorite, his work arousing unusual enthusiasm.

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AT LIBERTY.

ADDRESS THIS OFFICE.

VAUDEVILLE CORRESPONDENCE.

(Continued from page 10.)

Wig and Gown. Elizabeth Murray told stories and sang dialect songs cleverly, and the Eldredges scored heavily. Hayes and Lytton in a travesty on Ingmar more than repaid the success of A Wise Guy, doing some really fine acting as well as burlesque. Minnie Palmer and the single sticker, Browns, were seen in their specialties, and Kilpatrick and Barber in their marvelous trick cycling. Coming 13: Cotton and Long, La Pafalia, and Joseph Adelman. —Item: Manager Myerfield, of the Orpheum circuit, is down from San Francisco for a brief visit.

COLUMBUS, O. Minerva Park Casino. J. E. Burke, manager: This house did well week of 13. Marie Taveray was well received. Mr. and Mrs. Jimmie Barry had an immense hit. Annie Berger, McBride and Goodrich, Ferrell and Stack, and Henshaw and Hoyt completed the bill. Arthur Amsden American Trio, Mile Irene, Dean and Jose, Ramza and Arno, and Horace Golden 20-26. —Collin's Garden: Herman Collin, manager: La Dazio, Carroll and Mooley, and Harry Ferguson attracted well 13-19. —Oleotangy Park Theatre: George Chennell manager; Barber Brothers' Minstrels drew good houses 13-19, with Crane Brothers added.

RICHMOND, VA. Auditorium Thomas G. Leath, manager: The strongest bill ever presented at this popular resort was shown 13-19 to large audiences. The headliner was Gus Williams. Others were Gerardo and Teal, Jack Symonds, Miles and Raymond, Henry Frey, and Gimmons and Bassett. —Main Street Park: Allen Jenkins, manager: Business continues good. Week 14-19: Raymond and Clark, Hale Sisters, Conifer and Starr, Laura Bennett, and Scott and Wilson. —Jefferson Roof Garden: Jake Wells, manager: Week 14-19: Immense crowds saw Fay and Clark, Three Westerns, Sixx and Devos, Anna Wilks, and Campbell and Caulfield.

KANSAS CITY, MO. Fairmount Park Orpheum: W. Lehman, manager: The second and final week of the minstrels headed by Billy Rice drew large houses. The co. remained the same with the exception of William Courtwright and John Van Austin, who each appeared in first part and specialty. Billy Rice made a hit. At amateur night 11 the Lucy children, both under four years of age, were given first prize for their grotesque walk. Vaudeville 20-26, closing season.

HAMDEN, ME. Riverside Park: J. W. Gorman, director: The Alabama Troubadours closed 12; members deserving special mention are Philip White, Rosa Johnson, Charles Sport, Florence Collins, and James Reed. The New York Vaudeville Club 14-19. In the co. were Gaynor and Graff, Carr and McLeod, Arville, and the Willies and Thorne Comedy co., vorman's Imperials 21-26.

SARATOGA SPRINGS, N. Y. Broadway Music Hall: Patrick McCue and Edward Malone, proprietors; Jack Bassley, manager: Week 14-19: Anita Carter, Dot Windsor, Griff Williams, Vanda McBurnie, Annie Bernard, Williams and McBurnie, and William Cahn. Week 21-26: Allen Sisters, Lillian Schubert, Annie Bernard, Morrison and Marcella, and others. Business big.

TORONTO, CAN. Munro Park: William Banks, manager: Thompson and Green's Minstrels are turning people away nightly. The co. is a good one and the engagement was a popular move by the park management. —Bantam Point: William Galt, manager: The pictures of the Queen's Jubilee procession and a recital by Will E. Ramsay constitute the high class entertainment; business good.

CINCINNATI, O. The People had an auspicious opening 12 with Irwin Brothers' Burlesquers. In the old were the American Musical Three, Lee and Bradford, Hague Sisters, Smith, Doty and Coe, Carver and Pollard, Bailey and Madison, Baroness Von Waltenburg, W. C. Field, and others. A come-out burletta, A Hot Wave, was singularly good and highly appropriate. Bon Ton Burlesquers 20-26.

WEST SUPERIOR, WIS. Gem Theatre: W. S. Campbell, manager: Clarence Leonard, business manager: Week 14-19: Wheeler Sisters, Blanche Raimond, Wainwright and Tiffie, Al Zimmerman, Castle Sisters, Mabel Hughes, Frank and Enniece Ellis, Joe Oliver, Myrtle La Bianche, John Benton, Jack Welch, Shaw Brothers' Hawaiian Maidens 21-26.

YOUNGSTOWN, O. Terminal Park Casino (M. Stanley, manager): Mr. and Mrs. Harrison J. Wolfe week 14-19. T. J. Jeffron, one-legged dancer, received great applause. McAnn Trio and McTee and Crimmins filled out the bill. Mr. Wolfe is a resident here and a general favorite. His sketch, Ties that Bind, is a success.

LOUISVILLE, KY. — The New Buckingham, entirely rebuilt upon the location of the old house, which was destroyed by fire, will open 21 with the Irwin Brothers co. —The success of vaudeville at Phoenix Hill Park Roof-garden is unabated. For week 14-19: O'Brien Trio, Professor Rice's dogs, Kennedy and Vernon, and Mr. and Mrs. Wilbur Mack.

NORFOLK, VA. Auditorium (James M. Barton, proprietor): Week 14-19: Worth Sisters, Leon Raymond, Leon and McCusack, Adolph Gonzales, Hess and Hunt, Charles Willard, Lombard Brothers, Len Williams, and Arline Wyatt. Owing to severe storm all the week O. P. Sisson failed to put on bill at Ocean View.

SANDUSKY, O. Cedar Point (George A. Boehling, manager): Week 13-19: Mr. and Mrs. Stuarts Darrow, Apollo Fields and Salina, Sophia Burnham, Ramza and Arno, and Connor. Week 20-26: Zazel and Vernon, Teigez and Daniel, Lorraine and Howell, and Haylin Brothers' Minstrels.

KALAMAZOO, MICH. Lake View Casino: Week 13-19 to good business: Ford and Lewis, George W. Moore, Whiting Sisters, Kelly and Oakford and Schwartz Children. Week 20-26: Henson Dramatic co.

WASHINGTON, D.C. — The attraction 21-26 at the Lyceum Theatre is The Gay Girls of Gotham, opening to large attendance. After the regular performance specialty turns are given until midnight in the adjoining Summer Garden.

NEW BRITAIN, CONN. — White Oak Park (E. H. Mather, manager): Reilly and Hughes, Leontine Harger, Frank Burt, Billy Barlow, and Phile and Philie week 14-21, proving themselves the best money winners of the season.

SIOUX CITY, IA. — Riverside Aerial Casino (A. B. Bell, manager): Good houses nightly. Bill week 14-19: Zanfrello and Aldo, Zanfrello and Ashley, Robert Meyers, Dick Maher, Frank M. Sheeley, James E. Black, and Dan Gordon.

TOLEDO, O. — Lake Erie Park and Casino (Frank Burt, manager): Week 14-19: The Saville Sisters, Hartie, Adele Purvis Onri, Cosmopolitan Trio, Marie Heath, Six Sennets, and Barnes and Sisson. Business good.

MANSFIELD, O. — Casino Summer Theatre (E. R. Endly, manager): Barlow's Minstrels week 7 to good business. Week 14: Mons. Dubec's Dog Circus, Peter Baker, Nellie W. Nichols, Teigez and Daniel, and Girard and Monte. 21: Prince Okabe's Japs.

DOVER, N. H. — Central Park Theatre: The electric railway people put on a free bill. Mead's Vanderville co. opening week 15. —Item: Albert D. Keay, manager of St. Aspinquid Park, York Beach, Me., will close a very successful season of twelve weeks 20.

GLENS FALLS, N. Y. — Capitol Music Hall (John Donahue, proprietor): C. C. McClurg, manager: Week 14-19: The Marinells, Allen Sisters, and Lotta Proctor; attendance good. Week 21-26: Barr and Benton, Spitz and Yonkers, and others.

NEW CASTLE, PA. — Cascade Park: New Castle Traction Co. managers: Garnella and Shirk, the Floyds, Cook and De Mais, Kittle Wolfe, and Mardo week 14; big business.

LIMA, O. — Hover Park (Charles H. Sonntag, manager): Arion, slack wire performer. 7-12. Vaudeville has been discontinued here the park being devoted to band concerts and picnics.

FITCHBURG, MASS. — Pinehurst: Raymond Moore, Mosher, De Elmo Trio, Kittle Bingham, and Kelly and Reno 7-12. Raymond Moore's singing was delightful as ever.

ASHLAND, KY. — Clydeside Park (Clydeside Park Co. managers): Week 7-12: Mr. and Mrs. Wilbur Mack made a decided hit. Others were Herbert and Willing and George Alexander.

YONKERS, N. Y. — Yonkers Summer Park (John E. Brennan, manager): 14-19: Charmon, the vitagraph, the Phillips Orchestra, John Day, Russell Sisters, John E. Brennan, and others; business big.

ITHACA, N. Y. — Renwick Park (Burt Marion manager): Mr. and Mrs. George B. Dupree, Taylor, and Sadie Dean Marion to fair houses 14-19.

BATH, ME. — Merrymeeting Park (J. W. Gorman).

manager: Week 14-19: J. W. Gorman's Original Alabama Troubadours; good bill, drawing well.

WHEELING, W. VA. — Park Casino: Week 14-19: Charles King, Dixon, Bowers and Dixon, Tritonia, Billy Link, Milton and Dolly Nobles, and Gallardo.

ARENA.

DIXON, ILL. — Captain W. D. Ament's Show closed a successful week 12.

SIBLEY, IOWA. — Lemen Brothers' Circus 11 to good business; performance fair.

SOUTH BEND, IND. — Forepaugh and Sells Brothers' Circus gave two excellent performances 12 to large crowds. The show missed its first performance of the season 11 at Benton Harbor, Mich., owing to heavy wind storm in the evening. Very little damage was done as the tents were taken down before the storm struck them. W. H. Harris' Nickel Plate Show 13 to good business, giving satisfaction.

KALAMAZOO, MICH. — Forepaugh and Sells Brothers' Circus 13 drew a large crowd in the afternoon. Storm decreased the attendance in the evening and cut short the performance.

WAUSAU, WIS. — Ringling Brothers' Circus 12 to packed tents; show first class.

URBANA, O. — Pawnee Bill's Wild West 15 drew largely and gave satisfaction.

TANSFIELD, O. — Harris' Nickel Plate Circus 14 to large attendance; show first class.

PORTLAND, IND. — Wixom Brothers' Trained Animal Show 12, business fair. Pawnee Bill 25.

TOLEDO, O. — Buffalo Bill's Wild West did the biggest business ever done by them in this city 13. It was simply impossible to handle the crowd. It is estimated that fifty thousand people saw the show.

SHEBOYGAN, WIS. — Gentry's Dog and Pony Show 15 drew large crowds.

BROWNSVILLE, PA. — John Robinson's Circus 17 to fifty-eight hundred paid admissions.

IN OTHER CITIES.

(Received too late for classification)

BUFFALO.

The Shubert Stock co. has left us and gone to Portland, Me. During the closing week William C. Masson appeared before the curtain at each performance, making a short speech of thanks, and finishing his remarks by stating that he hoped the co. would soon be among us again. This statement was always greeted with prolonged applause, which demonstrates in a slight degree the appreciation of local patrons for the work of the organization. The engagement was successful in every sense, and the company is assured of a rousing welcome whenever it again comes our way. The regular season will open at the Star 28 with Primrose and Dockstader's Minstrels.

The concert given by Edwin Isham at Nelson's Opera House, Dunkirk, 14, was largely attended. The audience was delighted with Mr. Isham's singing and the exceptionally good talent which rendered assistance.

The 12th annual opening of the Lyceum season will take place 28, when West's Minstrels will be the attraction. The bookings for the season include many attractions of a higher order than those of previous seasons, although the policy of the house will remain as heretofore.

KENNEDY WOLF.

MINSTRELSY AND 'IGH SOCIETY.

Minstrelsy of the old style, elaborated and legitimately brought up to date, is again in great favor with the public. This revival is not difficult to understand, when credit is given to Primrose and Dockstader. The best proof of the fact is the enormous business that this firm have attracted. Not only have they taken more money than has ever been taken before in the same length of time and at a corresponding period in the season, but they have played to audiences of the very highest social grade in the country. Evidence of this is found in the reports to the daily press of this city, sent from Newport last week. The entire millionaire colony, including the Astors, Vanderbilts, Whitneys, Thompson Whiting, Kanes, Livermores, Brooks, Mackays, Fair, Oelrichs, Clewes, Pagets, and all the rest of the aristocracy were present. Of course, no gathering of this sort would be complete without Senator Chauncey Depew. So clever a man as Lew Dockstader would not let his fellow wit escape without notice, and, by one report, he said: "I'm so sorry Chauncey ain't here."

He told of the experience of Willie K. Vandenberg with his somersaulting automobile, and when he said that after the accident Willie K. had to go to Helen Hunt for his smoke wagon, the occupants of the Whitney box nearly fell into the auditorium. It tickled Cornelius Vanderbilt, too, but what caught him especially was a burlesque cake walk. When the minstrels paraded by the Casino they attracted many tournament spectators to the sidewalk. The first to reach the street was Mrs. Hermann Oelrichs. The band was playing "No Coon Can Come Too Black for Me," and the townspeople were regaled, it is said, by the unusual spectacle of Mrs. Oelrichs, tapping a daintily shod foot on the sidewalk, "padding" with the palms of her hands in a manner to make a professional rag-time patter olive-colored with envy, and whistling the air to prove that she is no candidate for bankruptcy proceeding in the whistling line.

It was the same way when Primrose and Dockstader were playing Manhattan Beach, the first minstrel entertainment ever permitted there. The quality of the audiences equalled the quantity, which brought receipts up to more than \$23,000 in two weeks. Likewise were their business and their patrons at Saratoga. The very fact that they invariably charge \$1.50 and the public pays it willingly shows that Primrose and Dockstader have found how to give the money's worth and have brought minstrelsy back to stay.

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ALFRED L. DOLSON, N. Y. Representative, Room No. 305, Knickerbocker Theatre Bldg., New York.

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WOMEN.

A. Maud Gilbert Aldrich, Mrs. C. Allem, C. Adams, Safo Arnsbach, Constance Arwtson, Blanche Ardrach, Madme Aleva, Agnes Ardeck, Ricca Allen, Dixie Allen.

B.

Mamie Batchelor, Digby Bell, Arth Bowen, Emma Brennan, Viola Bennett, Eleanor Browning, Miss A. Bryan, Baroness Blanc, Marie Bingham, Gene Bernard, Mabel Biggart, Julia Batchelder, Belle Barson, Pauline Broadnax, J. C. Butler, Ted Byers, Rose Brahms, Laura Joyce Bell, Eugenia Blair, Jennie Buckley, E. J. Buckley.

C.

Jennie Christie, Lovell Craib, Miss Curran, Eleanor Carroll, Julia Calhoun, May Cortland, Alice Cobb, Dick Creighton, Josephine Clairmont, Bertha Creighton, Jessie Clayton, Corinne Clifton.

D.

Mabel Dixey, Mamie De Vere, Harriet Donar, Lillian Doherty, Minnie Delmont, Nettie De Coursey, Kittle Dolain, Mrs. Jack Dunmer, Leila E. Davis, Dickie Davis (Registered Letter), A. B. Dunham, L. Drexel, Lillian Dix, Zella E. Davenport, Clara Dickey, Lulu Dwyer, Nell Davis, Kathleen Dunn, Mand L. Day, Margaret Dale, Marion Dunn, Zella Davenport.

E.

Ada C. Earley, Pearl Eyring, Celia Ellis, Mattie Earl, Leila O. Ellis, Vir. Edsell, Belle Emmet, Mary Emerson, Mrs. George R. Edsons.

F.

Catherine L. Foote, Beatrice Foster, Myrta French, Beth Franklin, Della Fox, Nana Fairhurst, Hattie Foley, Mabel Florence.

G.

Grace Greswold, Belle Gilbert, Grace Gibbons, Belle Gold.

H.

Josephine Hall, Mrs. Joe Hart, Ethel Hornick, Miria Hunt, Grace Hayward, Mabel Howe, Adeline Hurst, Charlotte Walker Haden, Mamie Harnish, Lucia Hartford, Pauline Hall, Emily Hoffman, Miss Laurence Haseltine, Jessie Haynes, Mrs. Ed. Harrigan, Ethel Hertas, Mary Hampton, Nellie C. Hughes.

I.

Alice Johnson.

K.

Mrs. Walter Knox, Bertha Kean, Eleanor Barry Kent, Mabel Knowles, Dorothy King, Mrs. Beatrice Kean, Heyler Kavanaugh.

L.

Wilfred Lucas, Rhei Lorraine, Dorothy Lewis, Aletha Luce, Marie Leslie, Lucille La Verne, Carrie Lowe, Lily Lyons, Rose Lydel, Carrie La Mar, Ollie Lowe, Mrs. Frank Lander, Gussie Larsen, Lillian Lamson, Grace Leonard, Adelaide Lavigne.

M.

Eloise Mortimer, Louise Marcelli, Louise Muller, Josie Moore, Ethel K. Millison, Lillian Maynard, Pearl Marquin, May Montford, Chas. F. McCarthy, Lillian Mayell, Cora E. Moran, Kittie Marcellus, Eleanor Morrette, Mrs. Lew McCord, Myra Morelles, Anna McNabt, Ada Menette, Miss G. Mansfield, Lois Morris, A. B. Mead, Sue Belle Mead, Lucia Moore, Pilar Morin, Olive May, Kittie Mitchell, Lillian May, Dolly Masteyar, Cora Macy, Marie Millard, Clara Moran, Hattie Moe.

N.

Luin Nichols, Flo Neilson, Abbie Nickelson, Madge Neville.

O.

Grace Ogden, Marion Oswald, Nora O'Brien.

P.

Margaret Pratt, Hybertha Prior, Mabel Paige, Ethelwyn Palmer, Delphine Perrault, Vivian Patten, Cathryn Howe Palmer.

R.

Ruth Richard, Miss Randolph, Isidore Rush, Bobby Roberts, Grace Reals, Minnie Renwood, Hope Ross, Marie Booth Russell, Eleanor Robson, Adelaide Russell, W. S. Reeves, W. F. Rochester, Mrs. Wm. S. Reeves, Phyllis Ralston, Kathryn Roies, Blanche Ring, Anna Raynor, Gay Rhea, Ranney Sisters, Eunice Raymond, Miss M. Rice, Maybellie Rother.

S.

Pauline Seymour, Winona Shannon, B. D. Stevens, Gertrude Swiggett, Gladys St. John, Harriett Sterling, G. Sherwood, M. W. Slaughter, Miss M. Smith, Little Scott, Molly Swift, Marion Stratmores, Ella Salisbury, Truly Shattuck, Emily Stone, Mrs. Mrs. Smith, Lizzie Sanger, Miss M. Santpolis, Lillian B. Stillman, Ethel St. Claire, Josephine Shepard, Amelia Summerfield, Carrie Sweeney, Lucy F. Schultz.

T.

Carry Thompson, Nettie Trabane, Edgar Temple, A. C. Tyler, Eva Tangerany, Lizzie C. Truex, Beatrice McKenna Thayler, Florence Thropp, Willit Thome.

U.

Dorothy Usher.

V.

Marcia Van Dresser, Agnes Waller Villa, Ada May Vreeland.

W.

Mildred Wallace, Lottie Wilson, Lillie Washburn, Nellie White, Emily Wakeman, Helen Weber, Miss B. Walsh, Miss Williams, Annie Whitney, Mrs. Tom Whyte, Bertha Welby, Nellie Walters, A. G. West, Worth Sisters, Georgia Wells, Anna Wilkes, Lillian M. Weeden, Mildred Wallace.

Y.

Helen Beach Yaw, Edith Yerington.

MEN.

Lee Arthur, Edwin Arden, Harry C. Arnold, George Abe, Jack Anory, Victor Harvey Arnold, George B. Alexander, Archie Allen, Chas. W. Arnold, Milton Aron, Wm. Armstrong, Chas. B. Archer, M. L. Al-sop, Anthony Andre.

B.

E. J. Bulkley, Wm. Block, Harry Beeson, Wm. Pat-tan Brown, George Brennan, Winfield Blake, C. Z. Bronson, F. Bond, Theo. M. Brown, Robert Bield, Bannister and Taylor, Frank M. Buckley, Richard Baker, J. A. Bass, Richard Bennett, C. E. Beyerd, Cormy Brooks, W. C. Bleakney, Ed. A. Batwell, Daniel B. Bonner, C. Brinley, Henry Bergman, George Baker, E. A. Barlow, Chas. Bartow, Edward L. Beldin, Clement Bensbridge, Chas. C. Bond, Wm. Batchelor, T. Beresford, Francis M. Ball, C. M. Brune, C. Bodden, Olive Breeze, Olive Berkley, Lloyd Brown, Julian Byrd, W. Le Buchanan.

C.

M. J. Clark, Frank Connally, Frank Campbell, Jerome Campbell, Dr. M. Campbell, C. B. Craig, H. D. Colling, Casino Comedy Fonda, Geo. E. Connally, Kirkside Calhoun, Fred Carr, J. B. Curran, S. H. Cohen, C. E. Colden, A. J. Clark, Wm. Currie, Creston Clark, W. F. Courtney, Frank Carta, Eugene Clark, E. J. Connally, George Clark, Cameron, Clement, Horace Clarke, Walter Chester, George Clave, S. W. Combs, E. Clarence, Herbert Carter, Campbell Bros., Alexander Churchill, Harvey Cassidy, George Callahan, Walter Campbell.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ANDERSON THEATRE: Remington, Ind., Aug. 21-22.

A BREEZY TIME: Battle Creek, Mich., Aug. 22; Coldwater 25, Toledo, O., 27-30, Lansing, Mich., Sept. 1.

A STRANGER IN NEW YORK: Poughkeepsie, N. Y., Aug. 24.

A PAIR OF BLACK EYES (Betts and Patee, mgrs.): Wallingford, Conn., Aug. 30; Meriden 31, Willimantic Sept. 1, Jewett City 2.

A BREACH OF PROMISE (Charles A. Miller, mgr.): Toledo, O., Aug. 21-23; Grand Rapids, Mich., 24-26, Chicago, Ill., 27-Sept. 2.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Poughkeepsie, N. Y., Sept. 2.

A HIGH TONED BURGLAR (Dolan and Lenhart): Bridgeport, Conn., Sept. 25.

A LITTLE RAY OF SUNSHINE: New York city Aug. 28—indefinite.

A MAN OF MYSTERY (E. N. McDowell, mgr.): Pittsburgh, Pa., Aug. 21-26.

ALLEN, VIOLA (Liebler and Co., mgrs.): Syracuse, N. Y., Sept. 4, Chicago, Ill., 11-Oct. 4.

ALONE IN NEW YORK (Thomas H. Davis, mgr.): San Francisco, Cal., Sept. 18-23.

AN EASY MARK (Burt and Simmons, mgrs.): Baltimore, Md., Sept. 4-9, Philadelphia, Pa., 11-16, Brooklyn, N. Y., 18-23.

ARTHUR, JULIA: Boston, Mass., Oct. 3-7.

A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Grand Rapids, Mich., Aug. 20-23, Toledo, O., 24-26, Dayton 28-30, Indianapolis, Ind., 31-Sept. 2.

A SOLDIER OF THE EMPIRE (Speck, Wall and Flidng, mgrs.): Asbury Park, N. J., Aug. 23, 24, Long Branch 25, Elizabeth 26, New York city 28-Sept. 2.

A TEMPERANCE TOWN (Richards and Canfield): Oldtown, Me., Sept. 16.

AUNT JERUSAH: Minneapolis, Minn., Sept. 3-9.

A WISE WOMAN (F. G. Conrad, mgr.): Mankato, Minn., Aug. 22, Faribault 23, Waseca 24, Austin 25, Mason City, Ia., 26, Waterloo 28, Marshalltown 29, Freeport, Ill., 30, Rockford 31, Belvidere Sept. 1, Elgin 2.

ARIZONA: Chicago, Ill., June 5—indefinite.

BALDWIN-MELLVILLE: Indianapolis, Ind., Aug. 21-23.

BLUE JEANS: Haverhill, Mass., Sept. 2, Manchester, N. H., 6, Lowell, Mass., 9, Lynn 11.

BENNETT-MOULTON (A.; Earl Burgess, mgr.): Woosocket, R. I., Sept. 4-9.

BECAUSE SHE LOVED HIM SO: Chicago, Ill., June 12—indefinite.

BIJOU COMEDY: Rat Portage, Ont., Aug. 21-26, Winnipeg, Man., 28-30.

BITTNER THEATRE: Spokane, Wash., June 12—indefinite.

BOYTON STOCK (Charles H. Leyburne, mgr.): Reading, Pa., Aug. 28-Sept. 9.

BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Mt. Clemens, Mich., Aug. 24, Adrian 25, Ft. Wayne, Ind., 26, Wabash 28, Peru 29, Danville 30, Moberly, Mo., 31, Chillicothe, O., Sept. 1, Sioux City, Ia., 2, Omaha, Neb., 3-6.

BROWN'S IN TOWN (La Motte and Sowers, mgrs.): Stamford, Conn., Aug. 24, South Norwalk 25, Derby 26, Bridgeport 27-30, Hartford 31-Sept. 2.

CLARKE, HARRY CORSON (What Happened to Jones): San Francisco, Cal., Oct. 1—indefinite.

CHAPMAN-WARREN: Birmingham, Ala., Aug. 21-Sept. 2.

CHILDREN OF THE GHETTO (Liebler and Co., mgrs.): Washington, D. C., Sept. 18-23, Baltimore, Md., 25-30.

COLE AND JOHNSON (Ed. W. Cook, mgr.): Greenwich, Conn., Aug. 23, Red Bank, N. J., 24, Asbury Park 25, 26, Philadelphia, Pa., 28-Sept. 2.

CARNER STOCK (Harry L. Webb, Mgr.): Randolph Park, Akron, O., June 3-Sept. 2.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.

CHESTER, ALMA (O. W. Dibble, mgr.): Glens Falls, N. Y., Sept. 4-9.

CLARKE, CRESTON: Atlantic City, N. J., Sept. 4-23.

CLEMENT, CLAY: San Francisco, Cal., Aug. 21—indefinite.

COHAN, GUS (Adam K. Hodes, mgr.): Fremont, O., Aug. 21-26, Lorain 28-Sept. 2.

COLLINS, MYRA (Bennett and Ingram, mgrs.): Platt City, Mo., Aug. 28-Sept. 2, Oskaloosa, Kan., 4-9, Gallatin, Mo., 11-16, California 18-23.

COLUMBIA STOCK (C. S. Ashey, mgr.): Anderson, Ind., Aug. 21-26.

COOTE, BERT (Willis M. Goodhue, mgr.): Catskill, N. Y., Aug. 28, Amsterdam 29, Ballston Spa 30, Saratoga 31, Ticonderoga Sept. 1, Burlington, Vt., 2, Montreal, Can., Sept. 4-9.

DON'T TELL MY WIFE (Felix Risser, mgr.): Kankakee, Ill., Sept. 30, Hammond, Ind., Oct. 1, Elkhart 2, La Porte 3, Michigan City 3.

Darkest RUSSIA (E. C. Jepson, mgr.): Montpelier, Vt., Aug. 22, Ogdenburg, N. Y., 23, Belleville, Ont., 24, Ottawa, 25-26.

DAVIDSON STOCK (A. E. Davidson, mgr.): Port Huron, Mich., Aug. 21-26, Saginaw 28-Sept. 2.

DEAR OLD CHARLEY (J. J. Rosenthal, mgr.): Chicago, Ill., Aug. 26—indefinite.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.

DOWN ON THE SUWANEE RIVER (Thomas H. Davis, mgr.): Chicago, Ill., Aug. 20-26.

DREW, JOHN: New York city Sept. 11—indefinite.

DUFFY'S JUBILEE (Bates and Grant, mgrs.): Asbury Park, N. J., Aug. 28, Red Bank 29, Morristown 30, Sing Sing, N. Y., 31, Peekskill Sept. 1, Fishkill 2, Poughkeepsie 4, Yonkers 5, Eight BELLS (Brothers Byrne): Williamson, Conn., Aug. 22, Worcester, Mass., 23-24, Clinton 25, Clinton 26, Waltham 28, Chelsea 29, Lynn 30, Portsmouth, N. H., 31, Biddeford, Me., 1, Bath 2.

ELDON'S COMEDIANS (G. H. Eldon, mgr.): Homer, Ill., Aug. 21-26, Sullivan 28-Sept. 2, Mattoon 4-9.

ELROY STOCK: (E. S. Brigham, mgr.): Trenton, N. J., Aug. 21-26, Wilmington, Del., 28-Sept. 2.

ELROY STOCK (Edwin Elroy, mgr.): Elizabeth, N. J., Aug. 28-Sept. 2.

EWING-TAYLOR: Keosauqua, Ia., Aug. 21-26, Kahoka, Mo., 28-Sept. 2.

EMPIRE STOCK (Joseph Greene): Lowell, Mass., Sept. 4-9, Gloucester 11-16.

FINNEGAN'S 400: Philadelphia, Pa., Aug. 21-26.

FOOTSTOCK: Smith's Falls, Ont., Aug. 21-26, Sherbrooke, P. I., 28-Sept. 2.

FALLEN AMONG THIEVES (Thomas H. Davis, mgr.): Newark, N. J., Aug. 28-Sept. 2.

FERGUSON BROTHERS' COMEDY: Elwood, Ind., Aug. 21-26, Hartford City, 28-Sept. 2.

FERRIS COMEDIANS (Dick Ferris, mgr.): Clinton, Ia., Aug. 28-Sept. 2.

FINNIGAN'S BALL (Joe W. Spears, mgr.): Yonkers, N. Y., Aug. 29.

FRAWLEY STOCK: San Francisco, Cal., July 13—indefinite.

GIBNEY-HOEFFLER (Eastern: Jack Hoeffer, mgr.): Springfield, Ill., Aug. 21-26, Champaign 28-Sept. 2.

GLANT'S COMEDY: Bloomsburg, Pa., Aug. 21-23, Cattawaissa 24, 25.

GRIP OF STEEL: Philadelphia, Pa., Aug. 19-26.

HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): New Orleans, La., Sept. 3-9.

HEARTS OF THE BLUE RIDGE (Dorothy Lewis: E. J. Bulkeley, mgr.): Louisville, Ky., Aug. 20-26.

HEARTS OF OAK (Herne's): William B. Gross, mgr.): Philadelphia, Pa., Sept. 2-9, New York city 11-16.

HENDRICKS, BEN (A Yenuine Gentleman: Arthur C. Alston, mgr.): Greenville, O., Aug. 22, Richmond, Ind., 23, Indianapolis 24-26, East St. Louis 27, St. Joseph, Mo., 28, 29, Topica, Kan., 30, Junction City 31, Salina Sept. 1, Central City, Col., 2.

HIS EXCELLENCY THE GOVERNOR: New York city Aug. 28-Sept. 9.

HOEFFLER STOCK (Jack Hoeffer, mgr.): Mankato, Minn., Aug. 21-Sept. 2.

HUMAN HEARTS (W. E. Nankeville, mgr.): Johnstown, Pa., Aug. 23, Harrisburg 24, Lebanon 25, Allentown 26.

HUNTELY-JACKSON: Chicago, Ill., Aug. 20-Sept. 2.

I GREATER NEW YORK (A. G. Delamater, mgr.): Bridgeton, N. J., Aug. 21, Asbury Park 22, South Amboy 23, Hoboken 24-26.

JAMES-KIDDER-HANFORD (Wagenhals and Kemper, mgrs.): Pittsburgh, Pa., Sept. 18-23.

KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Lynn, Mass., Sept. 28-30, Worcester, Oct. 2-7.

KING OF THE OPIUM RING (Blaney and Vance, mgrs.): Middletown, Conn., Aug. 31.

KLIMT HEART: Chicago, Ill., July 24—indefinite.

LABADIE, HUBERT (Edward Patterson, mgr.): Pipestone, Minn., Aug. 25, Ru Verne 26, Sioux Falls, S. D., 28, Mitchell 29, Yankton 30, Centerville 31, Hawarden, Ia., Sept. 1.

THE HEART OF CHICAGO (Ed. W. Rowland, mgr.): Chicago, Ill., Aug. 20-27, Indianapolis 28-30, Columbus, O., 31-Sept. 2, Dayton 4-6, Plaqu 7, Urbana 8, Kenton 9.

THE HEART OF THE KLONDIKE (Thomas H. Davis, mgr.): Baltimore, Md., Sept. 4-9.

THE IRON CROSS (Thomas H. Davis, mgr.): Cincinnati, O., Sept. 4-9.

THE MUSKETEERS (James O'Neill; Leibler and Co., mgrs.): Trenton, N. J., Sept. 16, Philadelphia, Pa., 18-30.

THE PLAYERS (Moreton Baker, mgr.): Oaklouso, Kan., Sept. 11, 12, Valley Falls 13, 14, Horton 15, 16, Holton 18, 19.

THE PURPLE LADY: Allentown, Pa., Aug. 21, Scranton Sept. 1, Binghamton, N. Y., 2, Warren, Pa., 4, Youngstown, O., 5, Columbus 6, Springfield 7, Indianapolis, Ind., 8, 9.

THE QUEEN OF CHINATOWN (Samuel Blair, mgr.): New York city Aug. 21-26.

THE RISING GENERATION (George Felix, mgr.): Derby, Conn., Sept. 11.

THE SIDEWALKS OF NEW YORK (Thomas H. Davis, mgr.): Washington, D. C., Aug. 28-Sept. 2.

THE STOWAWAY (Thomas H. Davis, mgr.): Ottawa, Can., Sept. 4-9.

THE SLEEPING CITY: New York city Aug. 21-26.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Vineland Haven, Me., Sept. 2, Rockland 4, Bar Harbor 5, Machias 6, Eastport 7, Ellsworth 8, Oldtown 9.

THE WOMAN IN BLACK (Gibney and Hoeffler, mgrs.): Chicago, Ill., Aug. 13-26.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Burlington, Vt., Aug. 22, Barre 23, 24, Bellows Falls 25, Rutland 28, Saratoga, N. Y., 28, Cohoes 30, Albany 31-Sept. 2.

UNCLE JOSH SPRUCEBY (Western): Lansing, Mich., Aug. 22, Owosso 23, Bay City 24, Saginaw 25.

UNCLE JOSH SPRUCEBY (Eastern): Detroit, Mich., Aug. 21-26.

UNCLE TOM'S CABIN (Al. W. Martin, sole owner): Dayton, O., Aug. 21-23, Columbus, 24-26, Detroit, Mich., 27-Sept. 2.

VAN DYKE AND EATON: Cedar Rapids, Ia., Aug. 14-26.

VICTORIA STOCK: Columbus, O., April 17—indefinite.

WARDE, FREDERICK (Clarence M. Brune, mgr.): Richmond, Va., Sept. 18, 19, Newport News 20, Suffolk 21, Norfolk 22, 23.

WAY DOWN EAST: Boston, Mass., Aug. 28-Sept. 2.

WEIDERMANN'S BIG SHOW (Willie Bass, business mgr.): Shelbyville, Ky., Aug. 21-27, Bardstown 28-Sept. 3, Elizabeth 29-30.

WHY SMITH LEFT HOME: New York city Sept. 4—indefinite.

WOODWARD STOCK: Omaha, Neb., July 24-Sept. 2, Kansas City, Mo., Sept. 3—indefinite.

WHEN LONDON SLEEPS (J. H. Wallack, mgr.): Trenton, N. J., Aug. 28, Harrisburg, Pa., 29, Reading 30, 31, Allentown Sept. 1, York 2, Newark, N. J., 4-9.

WALTER, LESTER

TELEGRAPHIC NEWS

CHICAGO.

Hall Returns Happy to His Home—The Season Opens Well.
(Special to *The Mirror*.)

CHICAGO, Aug. 21.

Every downtown house, with a few exceptions, is in full blast, and the others have their announcements up. The Grand Opera House and Powers's Theatre are still on their Summer runs, but the Columbia, McVicker's, Hopkins', and the Great Northern have opened for the season, along with the Bijou, the Academy of Music, and the Criterion.

After a short rehearsal Saturday night, Dear Old Charley, exploited by the intrepid advertising methods of "Jake" Rosenthal, scored a triumph at the Columbia last night before a large audience. The cast includes George C. Bentinck, Jr., Cleo Gage, Ober, and Katherine O'Connor. Charles Brookfield is the anchor of the farce, which deals with club life, and is, above all, clean and neat. It is very likely to please throughout the country, and every one wishes the stars and management well.

"On my return I found this from my friend, 'Punch': Wheeler: 'Our friend, Andy Mackay, came over yesterday for consultation. He wanted a lot of money, so he bought a lottery ticket, arranging to draw the capital prize. After figuring a while we found that even if he drew it, the amount would not cover all that he required, so he sent out and bought another ticket, in order that he might have a little spending money on the side. Ben Giroux says that he attended a funeral last week and that the undertaker asked him if he was one of the mourners. 'Well, I should say so,' replied Ben: 'the corpse owes me \$12.''

The regular season at McVicker's opened last Saturday with Hotel Topsy Turvy, which you have seen in New York, and a large crowd gathered to welcome our own comique, E. Edison Foy. We like Foy here and you like Marie Dressler there, and that's the difference in localities. Manager John W. Dunne appeared in the farce last Thursday night, when it was tried on the Rockford dog, and on Friday night he also appeared in A Milk White Flag in the presence of the Waukesha dog. Hotel Topsy Turvy brings back to us, also, pretty Amelia Glover, and a new soubrette, Louise Rosa, a daughter of the late Patti Rosa, and a girl who has inherited much of the talent of her pretty mother.

If Colonel Nate Salsbury, former vice-president of the Forty Club, were well, I should have ample opportunity to get even with him this week for the Buffalo Bill Wild West Show is exhibiting in my police district, within four blocks of my court. It is the real Indians ever get mixed up with any Sixth Ward "Indians." I shall have my hands full. However, the show opened to great business, and Colonel Cody will take a large amount of money out of town—unless some of my experts meet him some night and take it away from him.

The Great Northern has opened again and Humpty Dumpty is followed this week by a new edition of The Coontown Mo. Business is very large.

While I was away the old Criterion reopened, under management of Lincoln J. Carter, who wisely put up the old name. That he is a daring speculator in the theatrical business is evidenced by the fact that he has selected Ben M. Giroux as his local manager, George W. Irish as his treasurer, Frank C. Moynihan ("the Irish policeman") as the manager of buffet, and "Billy" O'Brien as caterer. There are those who say that at the end of the season Mr. Carter will have material for a new melodrama. Meanwhile he has followed Remember the Maine with The Heart of Chicago, and is doing very well.

At Powers' Theatre Because She Loved Him So began its eleventh week to-night. It will remain until Sept. 9.

Upon the Masonic Roof last week Cissie Loftus played to Manager Murdoch's "capacity" at every performance. Miss Loftus is a genius, but I prefer her at the piano as herself rather than imitating other celebrities. She can hold her own.

Over at the Bijou yesterday—pronounced "Bye-Joe" on the West Side—The Tornado, one of Mr. Carter's rigors, opened well. It will be followed by The Missouri Girl. How could anything be more appropriate?

At the Grand Opera House, Arizona, Augustus Thomas' pretty play, began its eleventh week last night and will run three weeks more. George Nash now plays Arthur Byron's original heavy part. Grace Henderson is an excellent substitute for Mabel Bert, Vincent Serrano is good in Edeson's role, and Eleanor Robson, who last night succeeded pretty Olive May, did very well. She is a daughter of Madge Ann Cooke, and has had experience in stock work. Arizona still draws good houses.

Up at Hopkins' this week the stock is giving another of Augustus Thomas' plays, The Burglar, with Fred Bryton in the lead.

Ada Somers McWade, the well-known light opera soprano, has been induced to go into vaudeville by Robert Gran, and will open here in her old home, at the Chicago Opera House, on Sept. 4.

The twenty-eighth season of the Academy of Music opened to-day, under manager E. P. Simpson's successful direction, with Humpty Dumpty.

On Sept. 3 Manager Hatton will open the Lyric formerly the Gaity.

I am just now engaged in digesting my impressions of the effects East and expect to give them to you next week in special correspondence. It has not been necessary for me to digest my impressions of the trip from Boston to New York on the Sound steamer, for it was very rough and I had nothing to digest, thanks to the high seas and an insidious Boston wine recommended by your correspondent there, Jay Benton, and indorsed by William Courtleigh.

Charles J. Richman, formerly of the Daly forces, is here visiting relatives. He is to be Annie Russell's leading man next season.

Edwin Arden's new romantic play, Zarah, will follow Hotel Topsy Turvy.

Hagan and Hatton have engaged J. M. Ward to manage the Alhambra here, and it will open next Sunday for the season with Uncle Seth Haskins.

"BIFF" HALL.

BOSTON.

Opening Dates Announced—Plans for the Coming Season.

(Special to *The Mirror*.)

BOSTON, Aug. 21.

This is the last week of the vacation so far as most of the regular houses are concerned; the Castle Square alone holds the fort, but a week from to-night the Museum, Bowdoin Square, and Tremont will fall into line, followed by the Boston three nights later.

At the Castle Square the Sporting Duchess has made a great hit and will be continued for a week more than the time originally announced, even if a few changes of cast have to be made to replace those who have been here for the Summer, but who go to other organizations. Several of the scenes have been decidedly modified to suit the Castle Square sense of propriety, but that has had no effect upon the enthusiastic nature of the reception.

The full list of opening dates and attractions in Boston is as follows: Aug. 28: Boston Museum, Roland Reed in His Father's Boy; Bowdoin Square, A Grip of Steel, and Tremont, Way Down East. 31: Boston, Sporting Life, Sept. 4: Hollis On and Off; Park, Mlle. Fif; Grand Opera House, Graham Cake Walk company, and Grand, play to be announced.

E. B. Jack, Roland Reed's manager, arrived in town last week and is hustling in the interests of his star.

George W. Magee, manager of the Grand Opera House, has put his yacht out of commission and has gone to Tuftonboro, N. H., where he will be the guest of Judge Brackett for a few days.

G. E. Lethbridge, who has been at Mt. Clemens, Mich., with his wife and son, Edgar, has returned to Boston by way of Niagara, the Thousand Islands, and Montreal.

A. L. Griffin, business-manager of the Bowdoin Square, has arranged a novelty in the way of a programme for that house, to be used this season. It will be a programme with one advertisement.

James K. Hackett will be the first star to play an engagement at the Hollis this season, on account of his great success there last January.

The front of the Tremont and the outer vestibule have been painted a dazzling white, in decided contrast to the former dark tint. In the house a novel

arrangement of footlights will be found a decided advantage.

Thomas E. Shea tells me that he will not make his only production Sydney Carter, as he has Slaves of Sin, a dramatization of a novel by Marie Corelli, and he will also make a production of Richelieu. Of course, he will retain The Man of War's Man, The Bells, and Dr. Jekyll and Mr. Hyde.

Thomas and Watson, who have been managers of the Grand for two seasons, will appear in the stock productions at the Bowdoin Square and Grand.

Ambrose Miller has reached town, making preparations for the run of Sporting Life at the Boston.

The Herald, of which John J. McNally is the dramatic editor, says that May Irwin will probably be seen again this season in The Widow Jones. Mr. McNally ought to know.

Samuel McKee, business-manager of the Museum, has returned from Saratoga, and has entirely recovered from the illness which shortened his vacation on the first end.

John B. Schoeffel, manager of the Tremont, announces an innovation, declaring that he will not allow tickets to be taken out by speculators to be returned, if unsold, just before the performance. If agents buy any it will be a case of out and out sale, with no return. This is a step in the interest of the theatre-goer.

Howard Gould will be starred in A Colonial Girl.

Frank J. Keenan, who has been at Winthrop for the summer, has been engaged by D. N. Hunt, representing Susman and Landis, to act as director of Pike's Opera House, Cincinnati. He has been collaborating with H. Gordon Edwards in play on the East Lynne order.

John J. McNally's play, The Good Mr. Best, has been purchased by John Kernan and Yank Newell, who will open their season at Pittfield Sept. 4.

The company for Three Little Lambs, R. A. Barrett's musical comedy, is pretty well settled.

When it is given Oct. 16 at the Tremont, where the Cadets originally played it as Queen of the Ballet, the cast will include W. T. Carlton, Raymond Hitchcock, Tom Hadaway, Marie Cahill, Linda Da Costa, Nellie Braggs, and Adele Ritchie.

Engene Tompkins has gone off on his yacht after a brief visit to Boston and is making short cruises about the Massachusetts shore. His latest craft is said to be much more satisfactory than the one which the Government took last year.

The announcement that John Craig would be leading man at the Castle Square was a pleasing one to society people, for Mrs. Craig (Mary Young) is a great favorite here, and has always been the recipient of many attentions when she has visited Boston.

Jack Conley has been in this city for a few days on a visit to his home. He has given up the operatic stage and will go into vaudeville, going from here to San Francisco.

Charles Cuniper has been in town visiting friends. He reports an excellent season.

Al Sheehan has returned to town from his vacation to resume his position as treasurer of the Tremont.

One of the latest rumors is to the effect that John J. Brakem will be the musical director at the Columbia.

Honorable Charles Endicott, the distinguished tax commissioner and commissioner of corporations of Massachusetts, who died suddenly on Aug. 19, was the father of Mrs. R. M. Field.

The Emergency Hospital, which has always been ready to care for members of the profession in need of medical attention, was forced to close its doors Aug. 18 on account of financial difficulties.

Isaac B. Rich is still at his summer home in Perrell, but makes trips to Boston each week to look out for the interests of the Hollis and Museum.

Boston is to be especially well represented in The Sunshine of Paradise Alley this season, with Phila May as Sunshine, Grace Kimball as Helen Rich, W. J. Sully as O'Grady, Albert Brown as the sailor boy, and Louis Miller as the manager. The annual Boston engagement will open at the Grand Opera House Oct. 21.

W. A. Brady has sailed for America so as to be present at the opening performance of Way Down East at the Tremont.

Frank L. Perley passed through Boston last week on his way to his summer home at Lynnfield. He told me that Victor Herbert's new music for The Singing Girl, Alice Nielsen's opera, is especially attractive.

Grace P. Atwell left Boston to-day to assume the post of leading lady with the Girard Avenue Stock company, Philadelphia, opening in Held by the Enemy Sept. 2.

PHILADELPHIA.

Season Opens Propitiously—Ambitious Announcements—Mrs. Forepaugh Marries.

(Special to *The Mirror*.)

PHILADELPHIA, Aug. 21.

The Quaker City is all excitement over the two great events that will soon attract thousands of people here. On Sept. 4 begins the annual Grand Army encampment, to last the week. The National Export Exposition will begin Sept. 14 and continue until Nov. 20. The grounds and new building are rapidly nearing completion. The great auditorium for the meetings will seat eight thousand people.

There will also be a Midway, with many attractive features, the musical attractions being the United States Marine Band for opening week, followed by Sousa's Band, Bands Rossa, Damrosch's Orchestra, Dan Godfrey's Coldstream Guards' Band, Innes Band, and the Municipal Band.

Charles H. Hale's Devil's Auction, bristling with new features, bright faces, brilliant and gorgeous scenery and costumes, met with a big reception this evening at Gilmore's Auditorium. The Amazon's Lament, Les Danse de Sousa, Feast of the Mandarins, Festival Fantastique are worthy of special mention. The specialties and companies include James Kiernan, Sadie Stephens, Leila Hutton, Kitty Nice, Victoria Walters, Madge Torrence, W. H. Lorella, Eddie Snow, Deltorelli Brothers, Amelia Maveroffer, and Gisela Besseggi. Aug. 28: The Queen of China.

Murray and Mack in Finnegan's 400 opened to-night for a week at the Park Theatre to a good house. It is a musical farce, a satire on society, and presents many entertaining features and specialties. The company includes Murray and Mack, William Barrows, William Howard, Thomas Carlton, Robert Gibson, Harry Buckley, Bonnie Bonita Lorain, Musette Gibbs, Jeannette Courtney, Alice Adams, Reta Everett, Gladys Everett, Florrie Mason, and Glenna Bell. For week of Aug. 28: Cole and Johnson in A Trip to Coontown.

Forepaugh's Theatre, with its splendid stock company, has done a wonderful business since the opening performance. This week Fanchon is the bill, with Carrie Radcliffe in the title-role, and John J. Farrell, the new leading man, as Landry Barbeau, winning golden opinions from critical audiences. The play is handsomely staged. For the coming week, The Edler.

Mrs. John A. Forepaugh, sole lessee and manager of Forepaugh's Theatre, was married to her business-manager, George Fish, July 20.

A Grip of Steel inaugurated the season at the National Theatre Aug. 19. The company includes James Gordon, Will Irvin, A. G. Kranz, Laurence Merton, John E. Hynes, Frank Allen, H. W. Humphreys, Florence St. Leonard, Dorothy Irvin, Lois Jaynes, and Florence Eldridge. For week of Aug. 28: Washburn's Southern Minstrels. Sept. 4: A Soldier of the Empire.

Dumont's Minstrels inaugurate their season at the cozy Eleventh Street Opera House Sept. 2.

The Grand Opera House, when it opens Sept. 9 under the management of A. A. Hashim, will be a surprise to the community. Money has been lavishly expended to beautify the house and to make for the comfort of the patrons. A grand Oriental smoking-room, fronting on Broad Street, is a feature.

The opening programme introduces Camille D'Arville, Corinne Jones, Grant and Jones, Jess Dandy, Duffy, Sawtelle and Duffy, Rossi Brothers, Judge, Blockson and Burns, Elinore Sisters, the Fansons, and others yet to be added. Robert Hope will be the musical director. Harold S. Silberman press agent.

The Chestnut Street Theatre opens Sept. 4 with Roger Brothers in Wall Street. The Chestnut Street Opera House opens the same date with The Cuckoo, Joseph Holland and Amelia Bingham in the cast. The Broad Street Theatre will open later in the month. The Edler.

The Standard Theatre, with John G. Jermon lessee and David Traite manager, begins its season Sept. 2 with a dramatic stock organization.

The Bijou, with its wife and son, Edgar, has returned to Boston by way of Niagara, the Thousand Islands, and Montreal.

A. L. Griffin, business-manager of the Bowdoin Square, has arranged a novelty in the way of a programme for that house, to be used this season. It will be a programme with one advertisement.

James K. Hackett will be the first star to play an engagement at the Hollis this season, on account of his great success there last January.

The front of the Tremont and the outer vestibule have been painted a dazzling white, in decided contrast to the former dark tint. In the house a novel

ment of Durban and Sheeler, opens the season Sept. 2 with their new stock company, already announced in *The Mirror*. The first bill is to be Held by the Enemy.

The People's Theatre, playing traveling combinations, opens the season Sept. 2 with Hearts of Oak. J. F. Zimmerman is the new musical director.

At the Walnut Street Theatre matters are uncertain, but the present outlook for opening is Sept. 4 with The Telephone Girl, with Will H. Sloan in Louis Mann's original creation.

Sol Rice, late of the Girard Avenue Theatre, goes out as advance representative of The Sporting Duchess.

Professor Gentry's Dog and Pony Circus continues for this their second week, changing their quarters to the western part of the city.

The Battle of Manila is in for a boom, the G. A. R. and the exposition being the main factors for the success of this worthy and excellent cycloramic exhibition.

The old Arch Street Theatre is about entering a new era of prosperity. Siegfried Behrens is daily presenting to the public many new attractions and novelties. Musical attractions with enlarged orchestra will be a special feature through the season.

The parks, with unchanged musical attractions, continue to be well patronized. Two weeks more and all outdoor amusements will be over. Brooke's Marine Band follows Scheel's New York Orchestra at Woodside Park Aug. 28.

The Boston Serenaders, with a series of operettas, come to the Park Theatre early in September. Their initial production will be Davy Jones.

W. S. Franklin, alias S. F. Wilson, arrested last week for enticing children, claiming to manage ahillbilly troupe, as described in last week's *Mirror*, who will open their season at Pittfield Sept. 4.

The Bijou Theatre, with many added improvements and a general renovation, will open Sept. 2.

JOHN T. WARDE.

CINCINNATI.

Heuck's Reopens—Chester Opera Company in Faust—Other News.

(Special to *The Mirror*.)

CINCINNATI, Aug. 21.

Heuck's reopened for the season yesterday with an audience that brought cheer to the management. The attraction was Richards and Pingle's Rusco and Holland's Big Minstrel festival. It contained several exceptionally clever turns, and in the combination are Billy Kersands, Christian and Turner, John Rucker, Craig, Leach and Dodd, McCarver, Reed and McCarver, and Fidler, Kemp and Rucker. The prices of admission remain the same as last year, namely, 10, 20, and 30 cents, with mat

THE FUNERAL OF LIZZIE MACNICHOL.

At the home of her father, in Washington, D. C., funeral services were held over the remains of Lizzie Macnichol on last Tuesday afternoon. The shock of her sudden death had fallen so heavily upon her husband, Charles L. Reitz, that the arrangements for moving the body from Chocorus, N. H., to the capital were undertaken by Henry W. Savage, proprietor of the Castle Square Opera Company, under whose management Miss Macnichol sang during the final seasons of her career. Upon the arrival of the party at Washington on Tuesday morning the remains were immediately taken to the Macnichol homestead, and there, at four o'clock in the afternoon, the funeral services were read in the presence of the family and a large number of the dead singer's intimate friends.

The officiating clergyman, the Rev. Charles T. Reed, of Baltimore, was assisted by the Rev. Dr. Huntley, formerly pastor of the North Capital M. E. Church, of which Miss Macnichol was a member in her girlhood years. In his address Dr. Huntley paid a fitting tribute to the dead, saying that she had lived up to the consecration of her religion and that her life had been a blessing to mankind. Continuing he said: "As Wordsworth commended with nature and found religion there, so she communed with art and found religion there. Even a flower represents the Maker and draws men to better things, and this woman spent her life in raising men from the worldly commonplace to thoughts of higher things. From Michael Angelo to the last artist, all have done great things for the true religion."

"Her voice was a blessing to the world and her life work was a grand one. She drank at the clearest fountains and God gave her a wonderful voice, which she used to uplift mankind. She belonged to my Church, but she was too broad to accept any one denomination. Her religion was the good that she might do. She sang to the poor striped fellows in jails and made them feel they were in better places. She sang in humble missions and the wanderers were happy. She sang to the poor insane, and, like David of old, charmed the evil spirits."

"She was a good wife, a perfect daughter, and a true mother. Her monument is in every city in every State in this Union, and it will long remain there."

The many floral offerings and the numberless letters and telegrams of condolence received by the sorrowing family told of the widespread popularity of the dead contralto and of the esteem in which she was held by those who knew her both in public and in private life.

The Castle Square Opera company was represented at the funeral by Henry W. Savage, William G. Stewart, George A. Kingsbury, and James Forbes, who, together with Edward Marlow, Thomas Dove, Charles Pierson, Thomas G. Cromwell, and Herman Rakemann, acted as pall-bearers. After the ceremonies the body was placed in a temporary resting place at the Congressional Cemetery, where the final services were conducted privately.

ON THE STROKE OF TWELVE.

A new production for the coming season, to which considerable interest attaches, will be Whitaker and Lawrence's *On the Stroke of Twelve*, written by Joseph Le Brandt. This will be somewhat in the nature of a departure in popular price attractions, inasmuch as it has been the aim of the author to combine plausibility with sensational features. Mr. Le Brandt, after careful observation and numerous talks with house managers, concluded that the time had arrived when the patrons of popular price houses were tired of paying their money to see plays which depend upon a few sensational effects and were constructed without plot, rhyme or reason. So the play, *On the Stroke of Twelve*, was written, the object being to combine sensation enough to please the gallery, with plausibility calculated to appeal to the patrons of the "pit." Whitaker and Lawrence saw the merits of the play and purchased it outright. They have equipped it thoroughly. The author will be in the cast. The season is nearly all booked in the principal cities. The company will include Joseph Le Brandt, Will D. Ingram, Harry Barfoot, Frank R. Allen, John H. Mack, John W. Murtha, Harry Shean, Fred Brooke, Walter Dawson, George Bainbridge, James Gilmore, Clifford Holliday, W. B. Lawrence, Gertrude Norris, Dorothy Wolfe, Lillian Longmore, and Katie Mitchell. The tour will begin with a few one-night stands preparatory to the regular opening date at Cleveland, Ohio, Sept. 18. Detroit, Chicago, and other cities will follow, the company coming East after the holidays.

DAUGHTERS OF THE POOR.

Interpreted by a competent cast headed by Carrie Ezier, comedienne, the second season of *Daughters of the Poor*, which played all the principal cities last season, will commence Oct. 2. Everything used in the original production is carried by the company. The scenery was designed and painted by John H. Young, of the Broadway Theatre. The music was arranged and composed by Dave Brigham. The Courier Lithograph Company of Buffalo, N. Y., furnish the printing. Alfred L. Dolson, who has been associated with William T. Keogh and Thomas H. Davis for the past three years, is attending to the booking and has secured an engagement at the Star Theatre. A Chinese family will be carried as a special attraction, and "Chuck Connors, the famous 'Mayor of Chinatown,'" will look after their personal comfort.

THE DOCTOR'S WARM RECEPTION.

The Doctor's Warm Reception is the title of a new musical comedy which Harry Howard will tour through New England and the Middle States the present season. The company engaged includes Winsley Thompson, Montjoy Walker, William Evans, Charles O. Wallace, Horace W. Wright, Tom Ward, Lucy B. Pixley, Edith Crawford, Flo West, Minnie Murray, Nivetta, premiere danseuse; May Bell and her "Kute Komical Koons" are sure to prove magnets. Professor George A. Cragg has been secured as musical director, while Papa Chappelle will look after the advance interests. A few dates are open in February and March, and managers in Indiana and Michigan would do well to communicate with W. J. Chappelle, at Great Bend, Pa., while managers in Pennsylvania may write to the same address for April and May.

A. G. DELAMATER'S ENTERPRISES.

In Greater New York, A. G. Delamater's extravaganza, headed by Mr. and Mrs. Mark Murphy and an all-star cast, opened successfully at the Park Theatre, Philadelphia, on Aug. 12. The attraction proved a winner throughout the week, and received the unqualified endorsement of press and public. A second company is being organized to play the Western territory, and Mr. Delamater is now looking around for a clever team of comedians to head this organization. The tour of Amy Lee in *Miss Harum Scarum* will also be under his direction.

THE ELKS.

The Alpena, Mich., Lodge entertained Marks Brothers company with a sail on Long Lake and a fish supper on Aug. 13. Will C. Millard and Alexander Marks, of the company, have joined the Alpena Lodge.

Waterloo, Ia., Lodge, No. 290, held its first annual picnic on Aug. 14.

Louisville Lodge will hold an Autumn carnival Oct. 2-15.

The big fair of Lexington, Ky., Lodge, which opened Aug. 8, proved a great success. A cattle show was a novel feature.

Elmira, N. Y., Lodge, 62, enjoyed an outing on Aug. 15 at Robert H. Walker's cottage, Bohemia-on-the-Chemung. Barnes Rancher, Robert H. Walker, Charles H. Armitage, Edward Messerschmitt, James Hoare, Phil Farley, and Dell Vaughn were the committee in charge. F.

A. Smith, of Guy Brothers' Minstrels, juggled for the Elks.

The Ohio State reunion of Elks, held Aug. 12, at Cleveland, was most successful. Sam H. Needs, J. L. Murray, F. A. Gay, C. E. Waelde, and George Kieffer were the committee.

MATTERS OF FACT.

Jane Marvin has several playlets, suitable for presentation in the vaudeville houses, for sale. She also offers a new four-act play. Mrs. Marvin was co-author with Harry Lacy, of Bob Rackett's *Pajamas*, which scored such a success last season. She may be addressed at 96 Park Street, New Haven, Conn.

Manager E. C. Game has Sept. 4 and 16 open at Cohoes, N. Y.

Edwin Gordon Lawrence's starring tour in *For Her Sake* will commence at Elgin, Ill., on Oct. 2. He still wants a few good people to complete his organization.

The Fansons, James and May, who are playing the Summer Parks, invite offers for engagement after Sept. 16. They may be permanently addressed at 2,750 Sears Street, Philadelphia, Pa.

Manager W. E. Phillips wants vaudeville acts for the Theatre Francais, Montreal. Only the best will be considered.

A stage-manager experienced in vaudeville work is wanted at the Grand Opera House, Philadelphia.

Mortimer Snow will be leading man of the Standard Theatre Stock company, Philadelphia, the coming season.

Mechanics have taken possession of the Grand Opera House, at Freeland, Pa., and are working wonderful changes in the appearance of that theatre. When this house re-opens on Sept. 11 with *The Hustler*, it will bear favorable comparison with the best theatres in the coal region. J. J. McMenamin is the manager.

Maud Ream Stover has just returned from California, where she has been spending the summer. Miss Stover invites responsible offers for the coming season.

The operatic department of the American Academy of Dramatic Arts will be under the direction of Tom Karl and William Furst, and will open Oct. 26.

Dorothy Neville closed her engagement with the Rice and Aborn company at Atlantic City, N. J., on Saturday night. She returns to New York, not having signed for the coming season.

William Sellery has returned from Pine Bush, N. Y., where he has been spending the summer, and is open to offers as singing comedian.

Noel A. Mitchell would accept engagement as advance agent with an attraction playing the South and West. His address is Block Island, R. I.

Manager J. J. McMenamin, of the Grand Opera House, Freeland, Pa., has open time in February and later for good attractions, who will have 18,000 people to draw from.

A third interest can be purchased in a New York production by party with capital, of "Partner," care of this office.

The Hot Spring (Ark.) Opera House has been leased for a term of years by E. S. Brigham and J. Frank Head, who will enlarge and improve the house in many ways. Hot Springs has a resident population of 18,000, and in addition has five to eight thousand visitors during each year. The city has always been considered one of the best in the Southwest, and under the progressive management of Brigham and Head it will doubtless be better than ever before.

At the Empire Theatre, Holyoke, Mass., Manager T. F. Murray wants a strong opening attraction.

An interest can be secured in a melodramatic production by a party with capital. Address "Star," as per announcement in another column.

Gaskill's Stock company opened at Music Hall, Crawfordville, Ind., on Aug. 14, to excellent business.

F. E. Slouder, manager Temple Theatre, Fort Wayne, Ind., wires that the Paiges broke all records at his house Aug. 14, and gave great satisfaction.

Burr McIntosh goes with N. C. Goodwin the coming season, opening the latter part of October. In the mean time Mr. McIntosh would consider propositions to originate a good part or two. He may be addressed care of this office.

Niagara Falls has a theatre under the management of John Loughlin, of the Lyceum Theatre, Buffalo. The house will seat 1,500 and is one of the prettiest places of entertainment in the State. A good attraction on share or guarantee is wanted to open the house week of Sept. 4.

Jessie Henderson, with Cummings' Stock the past season, invites offers for leads, juveniles or general business.

The New Star Theatre, at Cincinnati, Ohio, is offered to lease to responsible parties by J. C. Thoms, 15 East Third Street, that city.

Thomas J. Keogh, for five seasons the leading comedian of some of the best stock companies, has made a hit in vaudeville, his monologue and imitations so impressing Manager Cline, of Kotter and Blal's, that he highly indorsed Mr. Keogh's act with a letter published in this issue. Mr. Keogh is playing this week at Keith's Union Square Theatre, and has only three weeks' open time to offer managers.

Among the bookings made by Martin Julian and James S. Halton for their new Lyric Theatre, Chicago, are Sag Harbor, James A. Hearne's new play, and other prominent attractions: Richards and Canfield in *A Temperance Town*; Eddie Girard and Edward Garvie in a revised edition of *Natural Gas*; Charles E. Blaney's *In the Great Opium Ring*, etc. The Lyric when completed will be one of the handsomest theatres in the West, and under the new and liberal management will no doubt meet with success.

The husband and family of Lizzie Macnichol desire to express their heartfelt thanks to the members of the profession for many letters and telegrams of sympathy.

The Universal Electric Stage Lighting Company, with offices at 842 Broadway, supply every line of electrical effects used in theatrical displays. They are also manufacturers and control many novelties in this line.

George H. Verbeck, manager of the Opera House, Kane, Pa., has leased the Armstrong Opera House at Johnsonburg, Pa. This theatre will be remodeled and redecorated, a good attraction being wanted for the opening date.

Jane Holly, whose picture appears in this number of *THE MIRROR*, boasts no pretentious store of diamonds, but is the proud possessor of very unique beetle wing costume of some diaphanous, lace-like fabric covered with gold-thread embroidery in which nearly 3,500 green Brahma beetle wings are set. These wings are iridescent and impart a radiance to the gown that is as weird as it is beautiful.

H. R. Jacobs, manager for Katherine Germaine, is hurrying to complete matters for his star, who will take the road soon with a comic opera. Miss Germaine is now at her home in Peoria, Ill., enjoying a vacation before coming East to prepare for her tour, which will open in October.

J. Aldrich Libby, widely known as a ballad singer, is showing the advantage of his European training, gained some years ago in grand opera. His success with the Baker Opera company, Cincinnati, as Plunkett in *Martha*, the Count in *The Bohemian Girl*, Count di Luna in *Il Trovatore*, Sir Henry Ashton in *Lucia*, and as Valentine in *Faust*, stamp him as one of the best of native singers.

The Auditorium, Memphis, Tenn., plays at

A. Smith, of Guy Brothers' Minstrels, juggled for the Elks.

The Ohio State reunion of Elks, held Aug. 12, at Cleveland, was most successful. Sam H. Needs, J. L. Murray, F. A. Gay, C. E. Waelde, and George Kieffer were the committee.

MATTERS OF FACT.

Jane Marvin has several playlets, suitable for presentation in the vaudeville houses, for sale. She also offers a new four-act play. Mrs. Marvin was co-author with Harry Lacy, of Bob Rackett's *Pajamas*, which scored such a success last season. She may be addressed at 96 Park Street, New Haven, Conn.

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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$40;

Half-page, \$75; One page, \$140.

Professional cards, \$1 a line for three months.

Two line ("display") professional cards, \$3 for three months; \$5 for six months; \$10 for one year.

Managers' Directory Cards, \$1 a line for three months.

Reading notices (marked "x" or "B") 50 cents a line.

Charges for inserting portraits furnished on application.

"Preferred" positions subject to extra charge. Space on last page exempt from this condition.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P.M.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 621 38th Street.
Registered cable address, "Dramirror." Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Scott's Exchange, Trafalgar Buildings, 3 Northumberland Ave., W.C. In Paris, at the Grand Hotel Kiosque, and at Brenetano's, 15 Avenue de l'Opera. The trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - AUGUST 26, 1899.

Largest Dramatic Circulation in the World.

THE "MIRROR" ROSTER.

At the usual time THE MIRROR will publish its roster of theatrical companies for the season of 1899-1900. Managers will facilitate this publication by sending the lists of their companies as soon as possible. Blanks may be had upon application at the MIRROR office.

TO CORRESPONDENTS.

As Monday, September 4 (Labor Day), is a legal holiday, it will be necessary for THE MIRROR to go to press on the number to bear date Sept. 9 earlier than usual. Correspondents are therefore requested to mail the letters they would ordinarily post to reach this office on Thursday or Friday, Aug. 31 or Sept. 1, at least twenty-four hours earlier than usual.

IMPORTANT TO ADVERTISERS.

Monday, September 4 (Labor Day), being a legal holiday, it will be necessary for THE MIRROR to go to press on the number to be dated Sept. 9 earlier than usual. Advertisements for that number cannot be received later than 10 o'clock a.m. on Saturday, Sept. 2.

OUR THEATRE.

In The Independent of August 10 ROBERT STODART dealt with "Our Theatre: Its Conduct as a Commercial Speculation," and retold some truths that well may be reiterated, although at the moment truth telling will probably have little effect to work reforms that are sorely needed in the American theatre. The article in *The Independent* contained much that was pertinent to present conditions. It said among other things:

The remark is often heard that our theatre has withdrawn from art and become a mere commercial speculation. The reason for this remark will be apparent at once when it is clearly understood by the general public that the theatrical situation is virtually in the hands of a moneyed and powerful combination.

What is the condition of the American stage to-day? Is it playing to comfort, to industry, to sufficiency, to normal, wholesome feeling? No. Very largely it is, as Mr. Howells had occasion to point out some years ago, "to luxury, to idleness, to surfeit, to *ennui* that the stage plays now and strives to impart a new sensation." The jaded palate must be burned to feeling, the languid fancy whipped to life. Hence the production in New York—the heart from which blood, pure or impure, is pumped into every avenue of theatrical activity throughout the country—of dragged-out imitations that do not commence until the second act and then provide a "Sensation scene" for the special delectation of the overdressed, over-refined men and women who rustle in late, gorged with rich food and heavy wines, to find in the theatre, which once was as a temple, the idle amusement of an empty hour. And these peep-shows are called plays, and their "art" is gravely criticised!

During the last three seasons, particularly, so many foul things have been dumped upon the local boards that merely to list their titles would pass the bounds of patience, while no one of them could be described without offense. It has come to this, that decent, conservative admirers of the art of acting—surely a beautiful and, in its best estate, an ennobling art—are holding aloof from the theatre; they distrust it and its promises, they curl the lip when it is mentioned. They want something more than froth, fine settings, suggestiveness and smut; their eyes are not to be

dazzled by the glitter of tinsel show. Lewdness in our "high-class" (for which read high-priced) playhouses no longer occasions comment; paradoxically, it is propriety that startles. Unspeakable performances are tolerated here, in ever-increasing numbers, which should land their managers in jail, and these promoters of impurity have their prints—certain newspapers of sensational methods which publish in one column a salacious descriptive denunciation of some silly, sensual show of women, and, in the section devoted to their overt advertising, keep on calling attention to the fact that it is "funny, fantastic and French." The combination which is engaged in wholesaling theatrical amusement has a very strong influence with the majority of the metropolitan newspapers of large circulation, the exact nature of this influence being thoroughly understood by those who are "in the know" theatrically; and, if only it be proffered by the men in whose interest they are working, no indecency is so gross, no vulgarity so glaring, but the vest-pocket "critics" will praise it.

It is urged by the friends of the dealers in nasty shows that the public supports them, and "The drama's laws the drama's patrons give. And we, who live to please, must please—to live" is an oft-quoted couplet, from which one is asked to draw the inference that there is an overwhelming popular demand for lubricity in our playhouses. "The managers," say these cold-blooded quidnuncs, "know what they are about: they are giving the people what they want." Now, what do the American people want? Passionately, they want clean, well-acted drama, and the writer, for one, believes they will go on wanting it till the last day dawns and the stars fade out forever. Is it charged that they bent the knee before the brutal Conquerors for a season? I answer that for five years they approved Shore Acres. I declare it to be a truth that you cannot give our people plays too pure and good, provided always those plays have in them a "touch of something rare and fine," and here I cry protest against the enemies of the American theatre who would make of it the cloudy mirror of a not too noble time—at its best a little lower than our loftiest moods, at its worst a thing to drag our very vices down.

There runs through the truth in the foregoing an enthusiasm born of ideals as to the theatre. It is true that too much of theatrical management to-day is pandering management, born of an individual managerial taste that mistakes its own grosser wishes as to entertainment for an index to the normal and more cleanly wishes of the great public that makes every worthy play successful and does not contribute to the ephemeral prosperity of the unclean play.

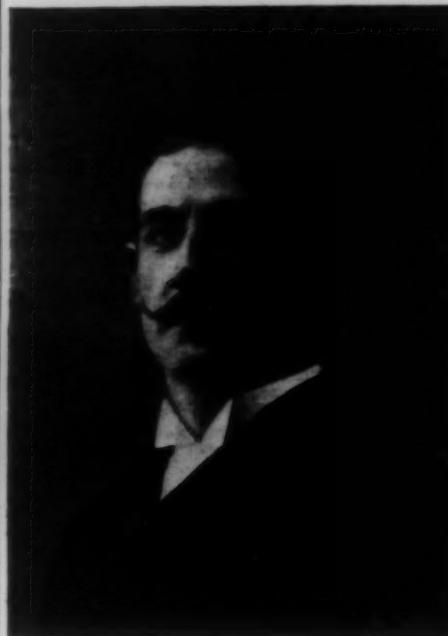
THE MIRROR repeatedly has expressed what it believes in this matter. New York is so great a city that during the regular theatre season it furnishes from its own population—yet this part is not a tithe of that population—a sufficient number of persons of vulgar and gross habit to make "successful" almost as many libidinous plays as might be produced on Broadway. Add to these thousands of persons of vitiated taste the other thousands of transients of like taste—or persons moved by curiosity to patronize "shows" that it would cost reputation to witness in their home cities—and the secret of the "success" of vile plays in this city is explained. Such plays here must necessarily be succeeded by others that in turn develop new sensations to please the diseased appetite; but a study of such plays "on the road," in the other cities of the country, shows that their life is brief and troubled, because the public will not support them and a conscientious press condemns them.

One that studies the audiences in metropolitan theatres will see the truth of this matter. The audiences that patronize lewd plays are lewd-minded audiences. They represent the morally diseased part of the population. The artistic play, the deserving play, the play that entertains while it grasps and gives new meaning to some human problem, draws audiences of another sort, and it prospers here as it prospers elsewhere, and if worthy of survival it goes into the repertoire of the theatre, which ever has been and forever will be closed to the play that pleases simply the unclean throng.

There never have been enough plays of the kind that legitimately appeal. There unfortunately is but isolated opportunity for such plays under the present conditions of management. The play that appeals legitimately pays better than the play that pleases only the libidinous. There would be more good plays if the conditions that inspire their writing and control their selection were different. Those conditions will not change soon, perhaps, but they are bound to change.

The moralist of to-day may preach upon the general good that would accrue to humanity if a great institution like the theatre were developed always along its best lines of art and for healthful amusement. But many a great institution has its days of evil, when usurpers seize it for selfishness and greed and ignore its traditions and misdirect its functions. It always happens, however, that selfishness and greed overreach themselves. They neglect smaller and isolated interests of an institution that do not seem productive—while those interests serve to keep alive tradition—and finally so abuse the general body that rejuvenation is as necessary as it is inevitable.

PERSONAL.



han's probable manager have gone abroad, but no definite announcement has been made. Richard Dorney, it is likely, will direct the tour.

WOLKONSKY.—Prince Sergius Wolkonsky has been appointed superintendent of the Russian imperial theatres. He lectured in this country some years ago on scientific subjects, and is himself an amateur actor.

A VALUABLE MEDIUM.

To descend at this time upon the value of THE MIRROR as an advertising medium is unnecessary, for the extent and the constant growth of its advertising proves beyond question that it, the value, is recognized by theatrical people everywhere. It is not amiss, however, that the following letter, sent to THE MIRROR unsolicited, should be published in testimony of the results of a card in the Managers' Directory:

MEDINA, N. Y., Aug. 14.

To the Editor of The Dramatic Mirror:

Sir: The managers of the new Western New York circuit have been much surprised at the result of their one announcement in THE MIRROR of the three one-night stands, Medina, Albion, and Middleport, combined for consecutive booking under the above name. Of course we do not ascribe all of our success in filling almost all of our time to the announcement in THE MIRROR, but we have taken some pains to investigate and find that there were only two of the managers with whom we have booked who had not noticed the announcement and remembered it. With thanks to THE MIRROR, we remain very truly,

COOPER AND HOOP,
Bent's Opera House, Medina, N. Y.
RIDER AND HUTCHINSON,
Grand Opera House, Albion, N. Y.
HINCHEY AND VARY,
New Opera House, Middleport, N. Y.

THE TITLE TO THEATRE FURNISHINGS.

A suit of considerable interest to managers of theatres was decided by Judge Amidon in the United States Circuit Court, at Fargo, N. Dak., on Aug. 9. The case involved the ownership of the furniture, stage settings, gas fixtures, carpets, etc., in the Metropolitan Opera House at Grand Forks, N. Dak.

The evidence at the trial showed that the theatre was built and furnished by a stock company, which mortgaged the real estate to a bank in Boston, Mass. The mortgage was foreclosed and the bank took possession of the theatre. E. J. Lander, who was manager of the house, had bought, in the meantime, all the stock of the theatre company, thereupon claimed the title to the furniture, settings, etc., on the ground that they were not a part of the realty and consequently were not covered by the mortgage.

The court decided that the stationary stage settings and gas fixtures were a part of the real estate of the theatre and included in the mortgage, while the movable chairs, carpets and curtains, other than those on the stage, were the property of Mr. Lander.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from July 20 to 27, 1899.

ADIRONDACK FOLKS. By Harry Payne Bigelow.

ADVENTURES OF MR. TOM AND THE BARON. By Fred Summerfield.

THE BROKEN SPECTACLES. By Fred Summerfield.

DEGENERES. By Michel Provins.

THE DOOR KEY. By Frank Buoman.

EDITH. By H. F. L. M. Steen.

GROSSMAMA. By Max Dreyer.

A HOMESPUN HEART. By Hal Reid.

TERESA'S FATE. By Dr. Eugenie R. Eliscu.

A YOUNG WOMAN OF TALENT. By Robert Lewis Weed.

BETWEEN TWO FOES. By Forbes Heermans.

BRIDES OF THE COLONY. By Francis Lea.

A DIPLOMATIC INCIDENT. By Percy S. Sharpe.

KING SOLOMON. By James R. Alexander.

THE MAINE DISASTER. By Richard D. Hannish.

ROSE MARCH AND DRILL FOR SIXTEEN GIRLS. By Mrs. Alice Cook Fuller.

SPEAR DRILL. By Mrs. Alice Cook Fuller.

THE SILHOUETTE. By W. C. De Miller and C. F. Roberts.

LE TORRENT. By Maurice Douney.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

J. A. D. Butte, Mont.: The elephant Jumbo was killed at St. Thomas, Can., on Sept. 15, 1885.

M. N., New York: The actress in question did not play in Chicago last week.

O. M., West Superior, Wis.: See answer to R. G., Philadelphia, in THE MIRROR of Aug. 12.

CURIOS, New York: The first performance given by a Chinese company in New York took place in the old Broadway Theatre in 1853.

ROBERT STODART, Short Hills, N. J.: William Winter's poem on Augustin Daly was published in the New York Tribune.

MANAGER: Bram Stoker is Sir Henry Irving's manager. His address is the Lyceum Theatre, London, England.

T. B. H., St. Louis: The Fencing Master was first presented at the Star Theatre, Buffalo, N. Y., on Sept. 26, 1892.

K. L., New York: Andrew Mack, we believe, will sing four new songs in The Last of the Robins.

T., New York City: "Did not Kyrle Bellew at one time act under another name?" Yes; at the beginning of his professional career he was known as Harold Kyrle.

L. B., Albany, N. Y.: There were no women on the English stage up to 1656, all the roles being played by men. The first English actress made her debut on Nov. 9 of that year.

C. W. F., Boston, Mass.: (1) We do not know. A letter addressed in care of THE MIRROR probably would reach him. (2) Bobby Shaftoe was produced by amateurs at the Hollis Street Theatre, Boston, week of June 12, 1899.

E. C. WARREN, Boston, Mass.: The merits of your sketch could be determined only by its reception by an audience. Apply directly to the managers of opera companies or to the agents. In the last four issues of THE MIRROR the Castle Square Opera company, at the American Theatre, advertised for chorus people. Such wants are frequently advertised in this paper.

THE USHER.



Clement Scott will reach New York late in September to begin his duties as dramatic critic of the *New York Herald*. It is understood that he has been engaged only for the coming season.

Mr. Scott's appointment violates Mr. Bennett's policy in two respects. In the first place, the *Herald* has frequently asserted editorially that it does not believe in dramatic criticism or dramatic critics, and that the newspaper of to-day performs its functions best with respect to the stage when it treats productions from the news standpoint. In the second place, it has objected hitherto to publishing signed dramatic notices.

Perhaps Mr. Scott is sufficiently "solid" with Mr. Bennett to escape the fate of the few experienced dramatic reviewers that have been briefly connected with the *Herald* from time to time. At all events he is *persona grata* to a certain group of theatre managers, and that argues the probability of his remaining during the whole of the campaign for which he is coming over.

Theatregoers are not the only persons in this community who want cheap cabs. The legal charges are extortionate, to say the least, and until the tariff is reduced by the local authorities our cab system will continue to be a disgrace to New York, and an unfailing source of disgust and amazement to visitors from other cities.

There is no especial enterprise or public philanthropy necessary for a theatre manager to secure a carriage service for his patrons at fairly moderate rates. The large livery stables will provide cabs in plenty at the same charges which prevail in their arrangements with the clubs. Moreover, they are likely to pay a commission to the manager into the bargain.

Every first-class theatre ought to have a cab service of the sort described, in order to protect its visitors from the impositions of the street jehus.

Bernhardt never loses a trick when the stakes are a free advertisement. A few days ago Sarah declined to play an engagement in Rennes, because "she would not belittle or desecrate the majesty of the Dreyfus trial by appearing at the same time in theatrical performances."

The ingenuity of this explanation is remarkable. It implies that Sarah's presence would dwarf the importance of the court martial. And it flatters the *amour propre* of her compatriots by insinuating that the celebrated court martial does not partake of the character of opera bouffe.

Sarah has lost nothing of her skill in cabotage, and she will undoubtedly go on giving food for talk to the end of the chapter.

Hamilton Ormsbee, who has been the dramatic critic of the *Brooklyn Eagle* for several years, is now writing editorials for that newspaper, while E. F. C. Boddington has been appointed to the former post.

Mr. Ormsbee's conduct of the *Eagle's* dramatic department has been marked by ripe scholarship, impartial judgment and fine appreciation of the critic's highest duties. With two or three exceptions he has had no peer in these respects on the metropolitan press during the period of his service. In the editorial department Mr. Ormsbee will find a wider field for the exercise of his rare abilities.

His successor, Mr. Boddington, is an earnest and talented journalist who hails from Montreal.

Nearly all the principal theatres of this town will be open for business by the third week in September, and the question of prospective weather conditions is accordingly a momentous one to their managers.

The early part of last September, it is recalled, was notable for torridity, but there were no openings of much importance during that hot time. This year it will be different. Several productions of prime importance are scheduled during the month.

Up to a couple of days ago August has been tolerably cool, and for that professionals are duly grateful, as August is the month of rehearsals and it is usually the most uncomfortable of the twelve.

William Elton is back in New York, after a long absence, during which he has had many successes as a comic opera artist in England and Australia.

Here he is still pleasantly remembered as the comedian of Wallack's stock company, and curiously enough, it will be at Wallack's

— in *A Little Ray of Sunshine* — that he will make his reappearance. Elton's hit in *The Guv'nor* and his admirable performance of Tony Lumpkin gave him great popularity in the '80's, when Wallack's company included Osmond Tearle, John Gilbert, Harry Edwards, Rose Coghlan, Madame Ponisi, and other excellent actors.

THE UNRELIABILITY OF THE HORSE.

Walter N. Lawrence, business-manager down at the Lyceum, decided the other day to buy a "ackney" horse, and he persuaded his brother who is up in equine points, to look around for a steed at once stylish and affable. The brother at length located an animal that appeared to fill the bill, and Mr. Lawrence went to take its measure. The livery man introduced the manager to the horse, and suggested a few trial heats in Central Park which might serve to exploit the many admirable qualities of the beast.

The suggestion was adopted, and the delighted horse, appreciating the importance of the occasion, chased blithely around the Park to such excellent purpose that Mr. Lawrence was greatly impressed and promptly purchased the creature. Necessary business details having been arranged, the business-manager stipulated that the equine should be delivered at his stable the next day, and then returned to the Lyceum to think it over. An hour later the livery man called Mr. Lawrence on the telephone and informed him that the horse had died of heart failure, superinduced by over-exertion in cavorting around the Park.

Mr. Lawrence is now seeing what it is about these automobiles.

ACTORS' SOCIETY TEA.

The informal tea given last Thursday afternoon by the women of the Actors' Society, was of more than usual interest because of the reading by F. F. Mackey of a most entertaining essay on the character of Beatrice in *Much Ado About Nothing*. Mr. Mackey spoke gallantly of the many virtues of Beatrice, and begged his hearers to reject the virago element from their idea of the character and present her as beautiful, brilliant, graceful and thoroughly lovable woman.

The rooms in which the gathering was held were charmingly decorated with pink and white gladiolas, and the tiny shades above the candles were of the same delicate colors. There were also here and there great bunches of asters in huge Japanese vases.

Sadie Stringham and Myra Brooks acted as the hostesses of the occasion, and there were present a great many prominent women of the profession.

THE INCONVENIENCE OF LOW TIDE.

The clam bake, base ball game and outing threatened by the Casino and New York companies for last Sunday was postponed for a week. They were going to Beck's Rye Beach, wherever that may be, but some one is said to have discovered in time that the steamer chartered to take the party to the beach drew more water than there would be last Sunday in the immediate vicinity of the resort, where water is very scarce indeed. Arrangements, however, have been made with the tides to turn on an extra water supply at the desired locality next Sunday. It is said also that there are a few tickets yet unsold at five dollars per.

THE WILL OF COLONEL SINK.

Colonel William E. Sinn's will was filed in the Surrogate's office in Brooklyn on Aug. 17. In the document, which is dated March 11, 1889, Colonel Sinn directs that Annie E. Sinn, his former wife, be paid the sum of four thousand dollars immediately. The rest of his estate he leaves to his daughter, Annie Isabel Hoyt, with the request that she shall pay over to her mother, Annie E. Sinn, the sum of thirty dollars each week from the earnings of the Montauk Theatre. Mrs. Hoyt is named as executrix, without security. Thomas Troy, William T. Grover, and Frank E. West witnessed the will.

LEDERER'S NEW AGREEMENT.

It is understood that George W. Lederer has severed his relations with Gustave Kerker and Hugh Morton, who have been respectively composer and librettist of most of the Casino reviews. Hereafter, it is said, Mr. Lederer's productions of this class will be the work of Ludwig Englander and Harry B. Smith, who are responsible for *The Rounders*. Mr. Lederer is reported to have entered into an agreement with Messrs. Englander and Smith to devote three-quarters of their time each year to writing for him.

IN SUMMER PLACES.

Arthur Maitland is spending the Summer at the Atlantic Highlands, going back and forth to attend rehearsals.

Stine and Evans have been spending a pleasant Summer with Mr. and Mrs. J. J. Dowling at Patchogue, N. Y.

William F. Breen and Mrs. Breen (Gertrude Calef) have been spending the Summer at the Memphremagog Hotel, Newport, Vt.

Robert Fitzsimmons and family are occupying the "Marguerite Villa," at Bath Beach, N. Y., for the Summer. Martin Julian and family and Clark Ball, who represents Mr. Julian's enterprises, are also at Bath Beach.

Dolan and Lenhart are enjoying a short vacation and a visit at Mr. Dolan's old home, Bay City, Mich.

Charles A. Morgan is spending a few weeks at Long Branch, N. J. He will be featured again with McFadden's Flats this season.

Emmett Corrigan is at Manistique, Mich.

W. E. Horton writes from Mt. Clemens, Mich.: The following were the arrivals of professional people at the springs during the past week: Mr. and Mrs. Ed. R. Saiter, William Rowe, Charles Diamond, Charles A. Pusey, F. W. Stair.

The members of Lechner and Hennessy's Brown's in Town arrived on Wednesday, and rehearsals are now in progress at the Opera House, where the company will open their season on Aug. 24. The company is composed of James B. Delcher, Frank Hennessy, Jessie Mae Hall, Maude Knowlton, Fannie Midgley, Maurice Lee, Jane Rushworth, Mark Swan, Charles Horne, Frank Rhodes, Mamie Ward, George Ebner, Webster Coulson, and Oscar Hodge.

The St. Plunkard company will commence rehearsals in this place on Aug. 25, and their opening is set for Aug. 31.

Marks Brothers' company are booked for two weeks, commencing Sept. 4.

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Thanks giving, Christmas and New Year's open at New Economic Theatre, Clinton, Iowa. Week Sept. 11 open.

ENGAGEMENTS.

J. J. Farley, to play the policeman and the kid in the Midland Beach production of *1492*.

Niel McNeil, the principal comedy part in *The Bride Elect*.

Stine and Evans, with Dolan and Lenhart.

By Manager Hollis E. Cooley for *A High Toned Burglar*: E. M. Hanley, Aimee Hanley, Ed Sandford, Minnie Lee.

Richard and Violet Marsden, with Brady and Rogers, for *A Child of the South*.

William Machett, Dan Young, Fannie Myers, Eleone Jenkins, George Ohmi, and Sylvian Langlois, for the Merris Bell Opera company.

W. J. Smithfield, with Reno Spencer.

Lucia Moore, with Robert Downing in *Paris 1793*, for vaudeville, and for the lead in his new modern play to be produced later in the season.

Effa Hunter-Naftzger and her daughter, Vivian, with Casey's *400*.

Alberta Converse, for leads with the Holden Comedy company.

Alice Judson, for Mlle. Fifi.

Eunice Blake, with Alice Nielsen.

Loduski Young, for *The White Slave*.

Bessie Lea Lestina, for *The City of New York*, opening at the Star Theatre Sept. 4.

For *At Gay Coney Island*: Mlle. Alexa, Mattie Lockette, Blanche Arkwright, Marie Stori, Stanley Whiting, Gus Bruno, Charles De Gamo, John T. Cody, Harry Mayo, Harry De Mille, and Charles A. Prince.

F. Mostyn Kelly, assistant treasurer of the Star Theatre, this city.

By Clarence M. Brune, Frank Hennig and Alexander McKenzie, for the Frederick Warde company.

Aubrey Beattie, with Stuart Robson, for *The Gadfly*.

Belle Chamberlain, for *Why Smith Left Home*.

Albert Hosmer, for the title-role in *The Turtle*.

Eleanora Allen, with Myles McCarthy in *Dear Hearts of Ireland*, as ingenue, opening at the Third Avenue Theatre next week.

Robert J. Ward, for *An Easy Mark*.

Dave Seymour, for *A Milk White Flag*.

Josie Intropidi, for a character part in *Francis Wilson's Cyrano de Bergerac*.

Charles Bertram, for *Nance O'Neil* company.

Emmett Whitney, for *Just Before Dawn*, Hugh Gibson's new play.

George H. Sinclair, with A. Q. Scammon.

Brandon Hurst, with Roland Reed.

William Bonelli, for *In Paradise*.

Mae Louise Aigen, for Hopkins' stock company, Chicago.

Elma Gilletti, for *Devil's Island*.

Dorothy Wolfert, for the juvenile role in *On the Stroke of Twelve*.

W. H. Pascoe, for *The Ghetto*.

Eva Westcott, with George Munroe.

Henrietta Brown, for *Kidnapped* in New York.

Lillian Avaun, for *The Purple Lady*.

Hallett Thompson, for the Dearborn Stock company, Chicago.

Harry King, with Katherine Rober.

George T. Meech, for *A Texas Steer*.

Helen Wethersby, with Julia Arthur.

John Gorman, for *The Sunshine of Paradise Alley*.

J. F. Bolger and C. Blanche Rice, for *The Mysterious Mr. Bugle*.

Emil Hoch, with Bert Coote.

Michael O'Brien, for *The Purple Lady*.

William Vaughan, for *Under the Red Robe*.

W. H. Gerald, for *Shore Acres*.

Rose Stahl, for *A Soldier of the Empire*, which opens at the Star Theatre, this city, Aug. 28.

Knox Wilson, with Dolan and Lenhart.

Adeline Mann, for the lead in *Why Smith Left Home* (No. 2).

SAID TO THE MIRROR.

ARTHUR BLACKALLER: "Permit me to say that I am not connected with *A Mixed Affair*, under management of Harrow and Rowan."

I. C. MISHLER, Altoona, Pa.: "My advertisement in *The Mirror* was very effective, bringing immediately just what was applied for, which all other efforts failed absolutely to do."

CLARK AND GARDNER, managers Temple Opera House, Natchez, Miss.: "The outlook for business in Natchez, Greenville, Jackson and Yazoo City is quite promising. The cotton crops are very fair, and the prospects for an increased price are favorable. The present crop was made on the basis of selling at 4 cents a pound, but we expect 7 cents. If it goes above 5 cents business will be very large."

MRS. ANNIE YEAMANS: "In the interview with me in the last issue of *The Mirror* mention should have been made, among those good friends who helped to make my stay in London so pleasant, of Mr. and Mrs. George K. Fortescue. So many and great were Mr. and Mrs. Fortescue's kindnesses to me that I should be ungrateful indeed did I thus appear to slight them."

CHARLES ARNOLD, playing *What Happened to Jones*, has opened at the Standard Theatre, Johannesburg, South Africa, gross receipts of the first week being more than £1,018.

Centerville, Ia., will have a street fair and carnival Sept. 25-30.

Kanorah, "the Modern Witch," has signed with Max and William Berol for a tour of the Orient. The company will sail from San Francisco Sept. 12 for Honolulu and Japan. Kanorah is summering at Monterey, Cal. The tour will include Hawaii, Japan, China, Siam, the Straits Settlements, India, Persia, Arabia, Egypt, and Turkey. Many of the contracts were made by Kanorah's former manager, the late M. J. K. G.

J. J. Metcalf, the American contralto, who for the past three years has been singing with success in opera in England, returned to New York last week and will probably be heard here with one of the principal companies during the coming season.

Mamie Kingsbury, for the past two seasons contralto of the Boston Lyric Company, arrived in New York last week and will devote the next year to studying for grand opera.

Manager F. A. Cahow has issued attractive invitations to the opening of the New Opera House, Kewanee, Ill., Aug. 24, with Mathews and Bulger in *By the Sad Sea Waves*.

Stuart and Tannehill, managers of Stuart's Opera House, of Nelsonville, O., have leased the Chestnut Street Opera House, Lancaster, O., for a period of five years, beginning January 1, 1900.

Some of the members of the Lombardi Opera company, that has been singing in California recently, have brought suit against the management of the company for salaries alleged to be due.

A. H. Canby contemplates an American production for the French farce, *How, When, Where*, the rights to which he has secured.

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AT THE EDWIN FORREST HOME.

VI.—FOUR FAVORITES OF OTHER YEARS.

It is the custom at "Springbrook," when the occupations of the day are over, and after the company has risen from the dining-table and marched with dignified steps through the hall to the drawing rooms, for several of the old players to engage in friendly battles over the cards. As may be supposed, the more modern games have little favor with them. There is no progress from table to table,



ELIZABETH ANDERSON.

nor is the ancient and honorable game of whist turned into a terrorizing ordeal by the application of the duplicate system. In a quiet corner may be seen Frederick Chippendale, with one or another fellow enthusiast, deeply engrossed in an engagement at cribbage. For many years Mr. Chippendale's nightly antagonist was the aged Joseph Alfred Smith, but he, alas, is no longer there to continue the well-fought competitions, and the old actor is now obliged to face less familiar and less skillful adversaries. Around the centre table are usually to be found the devotees of whist, thoughtful and silent as befits the game, while from her favorite chair at the end of the room the once famous English actress, Elizabeth Andrews, watches the players with interested and sympathetic eyes.

In the third evening of his stay at the Edwin Forrest Home the visitor from *THE MIRROR*, coming down from his daily call upon Mrs. Baker, entered upon this scene so illustrative of the good-fellowship that exists among the dwellers of "Springbrook." It was natural that he should halt upon the threshold, fearful lest his coming might disturb the gamblers; but Miss Andrews, appreciating the situation instantly, invited the stranger with a silent gesture to occupy a vacant chair at her side. Quietly then the old lady talked of her friends among whom she is passing the Autumn of her life, and modestly, in answer to direct questions, she spoke of herself and of her half-forgotten experiences on the dramatic stage. From the entertaining conversation the visitor gleaned the following little story—too brief, indeed, yet covering the main points in her career.

"I am a native of London, as you know," she said, "and now that age has come upon me I will not hesitate in telling you that the day of my birth was in the first month of the year 1821. I made my debut at the Garrick Theatre, Whitechapel, as Juliet, having been coached in the part by Mr. Serle, Macready's stage-manager. That was my first appearance on any stage, and my sisters were cruel enough to speak of it as my 'first appearance as a lady.'

Mr. Macready witnessed several of the rehearsals and the performance, and when it was over he complimented me, especially upon my elocution, and advised me to continue in dramatic work. With this recommendation I secured a position as first walking lady in the stock company at the Bristol Theatre, and there gradually worked up to better parts. But it was at the principal theatre of the Isle of Man—Hall Caine's country—that I first played a leading role. No, I have no stories to tell you about Hall Caine, because I am sure that he was not alive when I appeared there.

Shortly after that I came to America and played with J. B. Roberts, who was then at the height of his successful career. Then I supported Edwin Forrest, chiefly in Othello, and subsequently played a multitude of engagements that are scarcely worth mentioning. My last appearance was in the production of King Cole II., at the Broad Street Theatre, Philadelphia, in which I took the part of Mother Goose."

The old actress smiled broadly over this curious ending of her career as a player of serious parts, and, without making any further comment, she bade the company good night and retired to her room. Upon her exit there was a general movement among the card players, the gentlemen rising to bow her out of the room and the ladies looking up from their games to wish her a comfortable rest. One of the whist players, weary from a long afternoon ramble through the woods, also decided to retire, and the three ladies remaining at the board invited the visitor to take the deserter's place. He consented to play only upon condition that at the beginning of each game the dealer should relate the true and complete story of his or her life. This was regarded at first as an impossible innovation, but after considerable laughter and many a good-natured criticism of the methods of modern interviewers the three old actresses agreed to the plan.

The first deal fell to the lot of Mrs. Anna Hayes, who was a noted player of boy parts in the early 'fifties,' and who later, as Mrs. E. W. Jones, was a favorite member of W. E. Burton's company. As she shuffled and distributed the cards she told her tale, as nearly as the visitor remembers it, in the following fashion:

"I was born on Hallowe'en, 1830, in Portland, Me., where, as the legend has it, they are obliged every morning to pry up the sun with a crowbar. My childhood was passed there with no particular event to characterize it, except, perhaps, for my meeting with Longfellow. When I was a little girl the great poet lived in my native town, and one day—a day that I shall never forget—he led me through the rooms of his home, pointing out to me the books and pic-

tures he loved the best, and telling me stories that I thought over and dreamed about for many days and nights afterward. I grew up to young womanhood amid the quietest surroundings, with no opportunity for dramatic training, yet with a love for the stage that would not leave my heart. I feared that I would never gain the fairyland behind the footlights, but one day the chance came and I was not loath to grasp it. I was on my way to Boston to visit my uncle, who was a Catholic priest there, and on the way stopped over for a day at the town of Hollidaysburg. As fate would have it, a small company was playing there at the time, and the manager was looking about for a girl to play minor parts in the repertoire of popular plays that he was presenting. I applied for the position, was accepted, and began immediately to learn my art in the severe school of actual experience. The following year, as a member of W. B. English's company, I appeared in Rosina Meadows, and finally took the place of Mrs. English in the principal role.

"During the early seasons of my stage life I played fairies and boys; then ingenues, and, finally, old women. There were really very few important episodes in my career that would interest any one besides myself. I played in almost every drama that was popular in my day, and appeared in support of many famous men and women of the stage. For nine seasons I was a member of W. E. Burton's company, for one season I was in the stock company at Barnum's Museum in New York, and afterward I played long engagements with E. A. Sothern and Mrs. John Drew.

"After the death of my first husband, E. W. Jones—who, by the way, was successful as both painter and actor—I married Samuel H. Hayes. We had two daughters, one of whom, known professionally as Alice Lorraine, was popular as a dancer up to the time of her death in 1872. My other daughter did not become an actress. She was happily married a number of years ago and her life is quite removed from the theatre. My own public career ended in 1884, when I appeared for the last time with a traveling company in Uncle Tom's Cabin. I went then to live in retirement with the family of that great-hearted man, Senator Samuel Snow, of Massachusetts, at his home at Cape Cod. With those old friends, who were almost as near and dear to me as my own relatives, I remained until a short time before I came to this hospitable home, in 1897."

The second dealer was Mrs. M. E. Ketchum, who, as Elizabeth Anderson, was esteemed by the patrons of the Boston Museum in its palmy



ROSE WATKINS.

days for her artistic acting, as she was loved by her fellow-players because of her gentle manner and kindly heart.

"I have so little to tell," she said modestly, "that it seems scarcely worth while to delay the game for the story. Will you not excuse me from the bargain?" But the other players were obdurately, and, with a little gesture of submission. Mrs. Ketchum began her tale. "I was born in Boston in 1833," she said, "and my first experience as an actress was twenty-two years later, when I became a member of the Edwin Forrest Amateur Dramatic Club, of that city, and appeared as Julian in The Honeymoon, Margaret Elmore in Love's Sacrifice, and Rachel Hayward in the then popular melodrama, The Rent Day. The last-named was the most ambitious role that I attempted in my amateur days, and my performance of it led to my engagement shortly afterward with the Museum stock company. There I made my professional debut in the production of Ingomar in 1858. I was intrusted with only small parts during my first season, but under the instruction of Mrs. J. R. Vincent I soon rose to juvenile roles, and continued at the Museum in that line for five years. In the Summer months I played at the Boston Theatre, supporting Edwin Booth and Mrs. Julia Bennett Barrows. Then for a season I was a member of Jean Davenport's company at the Howard Atheneum, playing Elizabeth in Mary Stuart, Lady Burleigh in Queen Elizabeth, and many other parts of the same character.

"My first engagement outside of Boston was with Charles Keene and Ellen Tree at the Academy of Music, Philadelphia, and from there I went to the new Grand Opera House, Baltimore, as a member of John T. Ford's unusually large company that was engaged to open the theatre. After one season at the Grand Opera House, which was considered then one of the finest playhouses in the country, I joined Maggie Mitchell's company and played Old Fadet in Fanchon the Cricket and Mrs. Rice in Jane Eyre. My next engagement was with E. A. Sothern, touring the country in Our American Cousin, which was followed by several seasons of stock work at Troy, Memphis, and, in 1872-3, at the Fremont Opera House, Galveston.

"I returned to my old home the next year and played with the Boston Theatre company there and on a tour of the Eastern States. In 1859-80 I was with Madame Janauschek; in 1882 at Booth's Theatre, New York, with Boucicault; then with Bandmann in Narcisse. I played also during my earlier career with E. L. Davenport, Edwin Adams, Adelaide Neilson, and Mary Anderson. Adelaide Neilson was, I think, the sweetest woman with whom I ever appeared. I was the Nurse to her Juliet many times, and her tenderness toward me in the play made me love her as a woman quite as much as I admired her as an actress.

"My final appearance on the stage was at the Boston Theatre in the war drama, Shiloh,

and quite in keeping with the last role I played I entered the Edwin Forrest Home on Memorial Day. That was in 1895 and since that time I have lived here in perfect happiness, as do all of us who have the good fortune to be the guests of the greatest tragedian that America has ever known."

To Mrs. Rosina Watkins fell the third deal. She drew the cards toward her and began to shuffle them energetically, at the same time evidently casting about in her mind for a new fashion for beginning her story. During this momentary pause Mr. Fyffe, who had been an interested listener through all the narratives, drew his chair up to the table and said: "I should like to make a verbal preface to the tale you are about to hear, because we all know that Mrs. Watkins will modestly refrain from giving us an idea of her successes, and in all probability she will speak of herself as simply a yellow-haired young girl who played this and that part in this and that play. I, who knew her in her younger years, am better qualified to describe her even than is she herself, for I saw her beauty with human eyes while she saw it only through the cold and critical eyes of her looking glass. She was, believe me, an ideal fair one with golden locks, a winsome comedienne, a delightfully bright, magnetic actress. When she appeared in velvet jerkin, silken hose, dainty boots and saucy cap she was a rare picture of tantalizing beauty, to whom youth and old age rendered due homage and applauded without stint. Celebrated artists of the South painted many portraits of her, and one of them was exhibited all over the country as representing the most perfect type of feminine beauty on the American stage. When, after all her years of work and wide travel, she came at last to the home we welcomed her most heartily into our little family, and since that time the old place has been brightened every day by her sweet and joyous smiles."

When the old actor ceased there was a little burst of applause from those around the board and Mrs. Watkins made a pretty little speech of thanks to her old-time friend before telling her story.

"I was born," she began, "in Liverpool, England, in 1828, and six years later came to this country with my father, John Shaw, a fine musician in his time, who died in 1842, and lies buried in the Laurel Hill Cemetery. My sister, Mary Shaw, and myself, with our brother, D. T. Shaw—the author of 'Columbia the Gem of the Ocean'—were engaged by P. T. Barnum to give concerts at the Apollo Rooms, in New York, but before we were fairly started with the engagements my sister married A. L. Fogg, and our little company was ruined. Then I joined W. E. Burton, who had taken the Arch Street Theatre, and made my first dramatic appearance with his company, playing Harriet Arlington in The 1,000 Pound Note. Shortly afterward Charlotte Cushman opened at the theatre in Jennie Deans, and I, on account of my 'yellow hair,' was cast for Effie Deans. The feature of the part that I remember best was the crossing of a bridge and screaming. The first night I screamed very badly indeed, the gallery gods laughed at me, and Miss Cushman was indignant. She declared that she would make me scream better at the next performance—and she did. When the cue came for my outcry she stuck a sharp darning needle deep into my arm, and I screamed most effectively.

"W. A. Macready was the next star. He appeared first in Macbeth, and I, having a good singing voice, was given the part of Hecate. By a most unfortunate error the old prompter did not tell me that I had any speaking to do, so when I was called at rehearsal to repeat the speech beginning 'How now, saucy beldams.' I was utterly at sea. I could not learn the lines before the night and at the performance I cut the speech down to the last line, 'Into a dismal and a fatal end.' For this I was fined heavily, and as I had an offer to go to Niblo's Garden, New York, which Mr. Corby was about to open, I indignantly left the company.

"After a brief season at Niblo's I joined Thomas Hamlin's company at the Bowery Theatre, where I met and played with a number of the famous people of the time. I remained there until the theatre burned down, on the occasion of E. L. Davenport's benefit. Then I went to the Albany Museum to play with George Holland, and it was there that I became acquainted with Charles D. S. Howard, the English actor, to whom I was married very shortly afterward. He was many years my senior and gave me much valuable instruction in the art of acting. I then joined W. E. Burton's company at the Chambers Street Theatre, where I had a share in the success of Dobney and Son, and The Serious Family, in which my sister, Mrs. Russell—afterward Mrs. John Hoey—was so popular.

"In 1850 I made the greatest success of my career as a member of the Plaide Brothers' company at the Varieties, in New Orleans. We had a splendid organization there, including among its members Henry and Thomas Plaide, Charles Bass, Rufus Blake, Charles Howard, Henry Lyman, George Holland—of the Little Church Around the Corner memory—Mrs. Rowe, and a number of others equally well known. I think I may say that I was a favorite there, since the stockholders of the theatre commissioned a celebrated artist to paint my portrait—the one of which Mr. Fyffe spoke, and which was destroyed when the old theatre burned down—and upon the occasion of my benefit they presented me with a handsome card case, in which I found six hundred dollars in golden double eagles.

"After my delightful New Orleans' experience I went to Barnum's American Museum, then under the management of Harry Watkins. Business had been very poor and Mr. Barnum proposed disbanding the company, saying that the theatre was too far down town to succeed. Mr. Watkins offered to dramatize a story in two weeks' time that he would wager the people would come to see. The proposition was agreed to and Mr. Watkins wrote and produced The Pioneer Patriot. So great was its success that Mr. Barnum was obliged to open two box-offices to accommodate the ticket buyers.

"My first husband having died several years before this, I married Mr. Watkins during my term at the Museum, and later went with him to England, where I played with Madame Celeste and starred successfully in the provinces. We returned to this country after a few years, and Mr. Watkins passed away in January, 1894. Subsequent to that second great sorrow of my life I toured with my talented daughter, Amy Lee, and made my last appearance with her at the Girard Avenue Theatre, Philadelphia. Quite recently the directors unanimously accepted me to the Home, and here I am for the rest of my days—very, very happy in the company of my old-time associates."

GOSSIP OF THE TOWN



Jane Holly is a California girl, with charms and graces that seem to belong to the feminine natives of that State. She has the dash of a trained horsewoman and a persevering ambition, which readily accounts for the marked success she has achieved in a comparatively short career upon the stage. Her first important appearance in the East was with Beerbohm Tree at the Knickerbocker Theatre. Since then she has played juveniles with Marie Wainwright and leading roles in the Pittsburg Stock, the Saulsbury Stock, and at the Murray Hill Theatre when Nance O'Neil was the stellar attraction there. She also supported Tim Murphy one season in Old Innocence, and last season played Dolly in The French Maid. Among other important parts taken by Miss Holly are Phyllis Lee in The Charity Ball, Lucille Ferrant in The Wife, Rachael Westwood in Woman Against Woman, Athenae Moulinet in The Ironmaster, and Fifi Oratanski in All the Comforts of Home. Miss Holly is an actress of pronounced talent and promise.

Ben Hendricks' season in A Yenuine Yentleman will open to-night. Phil Hunt has been engaged by Arthur C. Aiston to look out for his interests and manage the business of the company on tour. Mr. Aiston will remain in New York until October, when Sorrows of Satan will go out under his personal direction.

Friday night was "Elks' Night" at Bergen Beach. Joseph Menchen had three additional search lights on exhibition, one at each end of the beach and one in the centre. They could be seen plainly from Prospect Park, Brooklyn, and lighted Carnarsie and Rockaway Beach. By means of colored gelatin a beautiful aurora borealis effect was produced.

Theodore Hamilton had \$88 stolen from his room at the Imperial Hotel, St. Louis, last Summer by a bellboy, who was convicted. Mr. Hamilton sued the proprietor and obtained judgment for the full amount. The defendants appealed to a higher court, but have now settled the matter through Mr. Hamilton's attorney.

Gilbert Porteous and Marie Studholme were divorced in England recently.

Daniel L. Hart has completed a new play, entitled The Parish Priest, which will be produced by Daniel Sully on the fifteenth of next January. The play will be well cast and handsomely mounted, under the management of Willis E. Boyer.

Ralph Lewis has returned to town, having spent the past two months at his home in Evanston, Ill.

Madeline Lack received very excellent notices for her work in A Trip to Chinatown and in A Stranger in New York, while in Honolulu, and Sydney, N. S. W.

It is said that A Young Wife, to be presented at the Fourteenth Street Theatre on Aug. 31, is a new version of the drama entitled Two Lives, acted at Niblo's Garden in 1889, with Dan Collyer in the principal comedy role.

Mrs. Frank Wistach and her two children sailed for England last week on the *Mohawk*, to join Mr. Wistach, who is in London with De Wolf Hopper.

Among the passengers who arrived here on the *New York* last Sunday morning were Louise Beaudet and Mr. and Mrs. Samuel L. Tuck.

Fred Dangerfield, stage-manager of the Metropolitan Opera House, sailed from England for this side on Aug. 13, on the *St. Louis*.

The scenery for Why Smith Left Home, lately used at the Strand Theatre, London, has been delayed in shipment from the other side owing to the unusual amount of freight now being sent from England to America. The Broadhurst Brothers, through Edwin H. Low, made special arrangements last week to bring the settings over in haste, and it is hoped that they will reach here in time for the opening on Aug. 30.

On last Friday evening a concert was given at Sandy Hook for the benefit of the little Catholic Church at that place. Many of the army officers stationed there and their wives were in the audience, and the receipts amounted to several hundred dollars. Chief among the performers were Mayme Mayo, late of Charles H. Yale's company; Nellie McHenry and her husband, John Webster, whose Summer home is situated at Navesink Highlands. In a short address Father Burke spoke warmly in praise of the professional people who appeared, and expressed his joy over the movement now in progress to bring the Church and stage into more friendly relationship.

Marie Parcelli, the well-known contralto, of this city, gave a song recital last Wednesday night at the Hotel Champlain, Bluff Point, for the benefit of the Home for the Friendless, at Plattsburgh. President McKinley, Secretary of State Hay, and a number of other notable guests of the hotel and cottages were present. Miss Parcelli was highly praised for her artistic work, and the songs of her own composition, which she sang for encores, were applauded with great enthusiasm.

Thanksgiving, Christmas and New Year's open at New Economic Theatre, Clinton, Iowa.

CURRENT AMUSEMENTS.

Week Ending August 26.

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
 OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Closed.
 HARLEM OPERA HOUSE (129th St. br. Seventh Ave.),
 Closed.
 HARLEM MUSIC HALL (125th St. br. Seventh Ave.),
 Closed.
 COLUMBUS (125th St. br. Lexington Ave.), Closed.
 THE PALACE (58th St. bet. Lexington and Third Aves.), Con-
 tinuous VAUDEVILLE—1:30 to 11:00 p. m.
 CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
 THE NEW YORK (Broadway and 45th St.), THE MAN IN
 THE MOON—10 to 12 Times.
 THE NEW YORK ROOF GARDEN (Broadway and 45th
 St.), VAUDEVILLE.
 CRITERION (Broadway and 44th St.), Closed.
 THE VICTORIA (Seventh Ave. and 42d St.), Closed.
 THE VICTORIA ROOF GARDEN (Seventh Ave. and 42d
 St.), VAUDEVILLE.

AMERICAN (Eighth Ave., 42d and 43d Sts.), Closed.
 MURRAY HILL (Lexington Ave. and 41st St.), Closed.
 BROADWAY (Broadway and 41st St.), Closed.
 EMPIRE (Broadway and 40th St.), Closed.
 METROPOLITAN OPERA HOUSE (Broadway, 39th and
 40th Sts.), Closed.

THE CASINO (Broadway and 39th St.), THE BOUNDERS—
 41 to 45 Times.
 THE CASINO ROOF GARDEN (Broadway and 39th St.),
 VAUDEVILLE.

KNICKERBOCKER (Broadway and 38th St.), Closed.
 HERALD SQUARE (Broadway and 35th St.), Closed.

GARRICK (35th St. East of Sixth Ave.), Closed.
 KOSTER & BIAL'S (145-149 West 34th St.), Closed.
 MANHATTAN (125-127 Broadway), Closed.

THIRD AVENUE (Third Ave. and 31st St.), THE SLEEP-
 ING CITY.

BILJOU (129th Broadway), Closed.
 WALLACK'S (Broadway and 30th St.), Closed.
 DALY'S (Broadway and 30th St.), Closed.

WEINER & FIELDS' (Broadway and 29th St.), Closed.
 SAM T. JACK'S (Broadway and 29th St.), Closed.

FIFTH AVENUE (Broadway and 28th St.), Closed.
 THE GARDEN (Madison Ave. and 27th St.), Closed.
 MADISON SQUARE GARDEN (Madison and Fourth
 Ave., 36th and 37th Sts.), Closed.

MADISON SQUARE ROOF GARDEN (Madison Ave. and
 38th St.), VAUDEVILLE.

MINER'S (312-314 Eighth Ave.), Closed.
 MADISON SQUARE (24th St. br. Broadway), Closed.

LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
 EDEN MUSEE (23rd St. br. Sixth Ave.), FIGURES IN WAX—
 CONCERTS AND VAUDEVILLE.

PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CON-
 TINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.),
 Closed.

IRVING PLACE (Southwest cor. 15th St.), Closed.

FOURTEENTH ST. (13th St. nr. Sixth Ave.), Closed.

KEITH'S (East 14th St. br. Broadway), CONTINUOUS
 VAUDEVILLE—12:00 M. to 11:00 P. M.

ACADEMY (Irving Place and 14th St.), Closed.

TONY PASTOR'S (Tammam Building, 14th St.), CONTINU-
 OUS VAUDEVILLE—12:30 to 11:00 P. M.

DEWEY (126-132 East 14th St.), Closed.

STAR (Broadway and 13th St.), THE QUEEN OF CHINA-
 TOWN.

GERMANIA (147 East 13th St.), Closed.

LONDON (225-227 Bowery), Closed.

PEOPLE'S (199-205 Bowery), THE HEBREW DRAMA.

MINER'S (165-169 Bowery), Closed.

THALIA (46-48 Bowery), THE HEBREW DRAMA.

WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (156 to 190 Montague St.), Closed.

PARK (388 Fulton St.), Closed.

HYDE & BEHMANS (340-352 Adams St.), Closed.

NOVELTY (Briggs Ave. and South 4th St.), Closed.

GRAND OPERA HOUSE (Elm Pl. br. Fulton St.),
 Closed.

UNIQUE (194-196 Grand St.), Closed.

THE AMPHION (437-441 Bedford Ave.), Closed.

STAR (391-397 Jay St. nr. Fulton St.), H. W. SEMON'S
 EXTRAVAGANZA COMPANY.

EMPIRE (101-107 South 6th St.), Closed.

COLUMBIA (Washington, Tillary and Adams Sts.), Closed.

GAYETY (Broadway and Middleton St.), Closed.

BILJOU (Smith and Livingston Sts.), Closed.

MONTAUK (285-287 Fulton St.), Closed.

MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

AT THE THEATRES.

Star—The Queen of Chinatown.

Melodrama in four acts by Joseph Jarrow. Produced Aug. 19.

Lieutenant Harry Hildreth, U. S. N., Harry Mainhall
 Hop Lee Logan Paul J. E. Miltner
 Danny Driscoll Joseph Hazelton
 Jack Fogerty Joseph Sparks
 Freckles S. M. Seidman
 Reverend Frank Parker S. M. Seidman
 Huffnagel Willie Israel
 Willie Huffnagel Walter Moffat
 Sergeant Mack Louis M. Granat
 Whistling Joe Thomas Wells
 One Lung Charlie Lockee
 Tom Sing Rachael Sterling
 Francis Parker Nettie Traland
 Columbia Jones Sullivan
 Mrs. Huffnagel Lucille Loring
 Mary Hildreth Gussie Tilden
 Madge Olive Keene
 Mercides Edith Shelton
 Mamie Marion Nelson
 Belle Jeffreys Lewis
 Beezie Jeffreys Lewis

The season at the Star Theatre began on Saturday evening with the initial performance of Joseph Jarrow's melodrama, *The Queen of Chinatown*, produced by a company under the management of Samuel Blair. Humid and hot though the night was, the audience was so large as to tax the capacity of the theatre. Every seat was occupied, and "standers," tightly wedged, filled the aisles and the rear of the orchestra. As for the gallery, every street gamin in New York, it seemed, was there.

The heat did not affect the enthusiasm of the audience. Applause was interrupted only that the villain might be hissed. The play is just the sort that the Star's patrons like. It is chock-a-block with "sensational realism," exciting as a dime novel and liberally sprinkled with specialties. The scenes are laid in New York's Chinatown, and show an opium joint, a gambling den, the Doyers Street mission, a Bowery concert hall and various street views of the Mongolian quarter. The hero of the play, a naval lieutenant, has a sister who is abducted by the arch villain and a gang of Celestial hibbinders. After a series of thrilling adventures the hero finally accomplishes his sister's rescue, but not until he has been arrested on a false charge, fought a hand to hand combat with the villain and his assistants, and been dropped into a dungeon filled with rats.

Secretary Alice Brown, of the League, has gone on a two weeks' vacation. She is stopping at Asbury Park.

CUES.

Manager George J. Appleton is in receipt of a cablegram from his star, N. C. Goodwin, dated Jackwood, Mr. Goodwin's country house in England, in which that well-known artist asks a denial of the report recently given credence in this country of the engagement of Gertrude Elliott to the Duke of Manchester. "The report is without the slightest foundation," cables Mr. Goodwin, "and a speedy denial will be greatly appreciated by my wife, my sister-in-law, and myself."

Mrs. Jeffreys-Goodfriend fractured her ankle while in this city last week, and reached her hotel at Bay Shore, N. Y., in great pain. She probably will be unable to be about for a fortnight.

Everett King arrived in New York from London on Sunday.

Manager Leslie Davis has issued an exceedingly handsome "greeting" to let people know why they should see Marie Lourin in *A Wise Woman*.

Julia Bennett and Lewis Sutherland are in Chicago rehearsing with Eddie Girard for *Natural Gas*.

Anna E. Davis and Frederic Herzog will be featured with Bentfrow's Stock company.

Mrs. Edwin F. Thorne is entertaining her sister, Mrs. J. E. Kennedy, of Chicago. They are now at Saratoga, but will return in a few weeks to New York.

Dr. H. W. Woods' New Opera House, Sedalia, Mo., will be opened by Eddie Girard in *Natural Gas* early in September.

This will be a great week for Pain's Fireworks at Manhattan Beach. Tuesday will be the "Eighth Regiment Night;" Thursday "Army Night," and Saturday there will be a carnival of fire.

Clark Ball has received a message from Martin Julian stating that it will be impossible to open the Lyric Theatre, Chicago, before Sept. 3.

of Beezie McGarity by Danny Driscoll some fifteen years ago.

At the hands of Saturday night's audience the play scored an unquestionable success. It is devoid of literary merit, its action is not plausible or logical, yet the house had no thought for these deficiencies. Plenty of thrills and laughs, in about equal quantities, were what they wanted, and *The Queen of Chinatown* gave them their money's worth.

Jeffreys Lewis played the semi-historical Beezie. As regards the authenticity of her portrayal there is no proof, but it is safe to wager that the real Beezie never wore the gorgeous gowns that Miss Lewis did. Chinatown would suffer a severe shock if any of its denizens sported such splendid raiment. Miss Lewis is an actress of much skill and she played her role forcibly and with telling effect.

Harry Mainhall made a satisfactory hero. His work is quieter than that of the average player of such roles and consequently more pleasing. J. E. Miltner did very well as the villainous Driscoll. Logan Paul as Hop Lee, chief hibbiner, gave a good performance, though the gallery laughed at all his lines, taking it for granted that, being in Chinese dialect, they were necessarily humorous. S. M. Seidman, who doubled as a clergyman and a low comedy German; Joseph Sparks, a Bowery boy, and Joseph Hazelton as a sailor—also low comedy—filled their roles acceptably.

Nettie Trabaud, an energetic and lively little woman, made a hit as a tough girl. She had to work hard throughout the play, but her vivacity never flagged. Lucille Loring was equal to the part of the abducted sister, and the same may be said of Rachael Sterling as the hero's sweetheart. Josie Sullivan was a good Irishwoman, and Gussie Tilden, Olive Keene, Edith Shelton, and Marion Nelson had minor roles.

As to specialties, surely no melodrama ever had more. Mlle. Elsieta, in abbreviated skirts, gave a pleasing dance in the centre of Doyers Street—something unusual even for that thoroughfare—and again twinkled her feet in the opium joint and at the concert hall. Nellie Seymour sang a number of songs, mostly of the "coon" variety, to tremendous applause. Louis M. Granat, expert whistler, won a big success. Patti Henri's singing was excellent. Josie Sullivan, S. M. Seidman, and Joseph Sparks also did specialties.

The Queen of Chinatown remains at the Star all this week. It will be followed next Monday by Howard Hall in *A Soldier of the Empire*.

Third Avenue—The Sleeping City.

The Sleeping City awakened a deal of enthusiastic applause at the Third Avenue Theatre last night from an audience that cheered the hero and hissed the villain in traditional Bowery fashion. The melodrama was presented, under the direction of A. Q. Scammon, in a very satisfactory manner indeed, and the scenery was more appropriate and artistically better than that usually to be seen in the "popular price" playhouses.

The role of the hero, Jack Morton, was admirably played by Rogers Barker, whose voice, face and figure suited well the character of the many young architect. Lester A. Davis as Lou Morton was thoroughly praiseworthy, and George Warnock gave a well balanced traditional impersonation of Charles Creston, the villain. A word of praise is due Tom Flynn, also for his excellent bit of character work as Michael Mulcahey.

Clara M. Langley was a pretty heroine as Ethel Baintree, and her acting was sympathetic and graceful. Madge Olinger as Cora Creston made the most of an unpleasant role, and Nellie Daly as the Widow Riley made the hit of the performance. The minor parts were in excellent hands and the specialties that were introduced were warmly applauded.

Next week the League will have its August Social Meeting.

At the business meeting of the League last week what might have been a serious fire was prevented by the presence of mind of Kate Claxton and other members. Miss Claxton, while pouring tea, accidentally upset the alcohol lamp under the teapot, and in a moment the carpet was in flames. Miss Claxton, to whom fires are no novelty, at once began to stamp out the blaze. Others went to her assistance and the fire was put out before much damage had been done.

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P. W. L. NEWS.

The Professional Woman's League held its August Drama Meeting yesterday, with Lucille La Verne in charge. The programme included songs by Mrs. Edwin Arden, Miss Wallen, and Vera Rial; a talk by Olive Oliver on G. Bernard Shaw and his plays; a recitation from Dickens by Mrs. John E. Ince; a sketch, "The Romance of an Ad," played by Hattie Neffle and Pauline Willard, and a recitation, "How 'Ruby' Played," by Miss La Verne.

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THE STOCK COMPANIES.

McCullum's Stock company, at Cape Cottage Park, Portland, Me., did big business last week with *The Stockbroker* as the bill. Bartley McCullum made the hit of the play as the Deacon, and was ably seconded by Genevieve Reynolds as his wife. Robert Wayne achieved success in the title-role. Lizzie Leigh gave a finished portrayal of Mary Lawton. Beatrice Ingram was charming as Jessie Deane. Robert Gaillard made a typical Western miner in the part of Martin Ferris. Thomas J. Reynolds won favor as Harry Lawton. Stephen Wright as Andrew Burke, George Montserrat as Matthew Lawton, and Joe Callahan as Charlie all earned praise.

Henrietta Crosman, leading woman of the Bel lows Stock company, at Elitch's Gardens, Denver, this Summer, closed with the company on Saturday night. On Friday Miss Crosman had a benefit and a farewell reception, and it was a gala occasion. First, a special concert was given in the Trocadero. This was at three o'clock. An hour later there was a "Matinee Girl's Tea" on the beautiful lawn of the Gardens. Miss Crosman received and served tea to a bevy of Denver matinee girls, and bade them farewell. In the evening Miss Crosman had her benefit in the theatre, with Madame Sans Gene, in which she won her greatest success of the Summer, as the bill. There was a rousing big audience, for Miss Crosman has become a pronounced favorite in Denver, and her admirers were not backward in showing their appreciation of her.

Orrin Johnson, the leading man of the Manhattan Beach Stock company, received a severe cut in his forehead last Tuesday evening in the duel in the dungeon scene of *The Prisoner of Z*



THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Ching Ling Foo and his company begin the second week of an indefinite return engagement. The others are Mr. and Mrs. Sidney Drew in *When Two Hearts Are Won*; O'Brien and Havel, acrobatic comedy act; Cleoedo, wire act; Carr and Jordan, comedy sketch; Angelina Sisters, singers and whistlers; Amorita, dancer; Professor Miller's automaton orchestra; George C. Davis, Doll and Burden, Hunting Trio, the Colbys, Rice and Cady, and the biography.

Proctor's.

Mr. and Mrs. Arthur Sidman appear in *Back Home*. Others are Reno and Richards, acrobatic comedians; Canfield and Carleton, operatic comedians; Hayes and Healy, grotesques; Anna Whiting, comedienne; Mack and Daly, farceurs; Montague and West, musical artists; Anna Wilka, soubrette; Evans and White, comedians; Edward J. Boyle, monologist; Joe Goetz, globe juggler; Finkowski, minstrel; Kit Koster, wire act, and the step-epic.

Palace.

McIntyre and Heath head the list, which includes Mile. Azara, the chameleone lady; Farnum and Seymour, acrobatic comedians; Patterson Brothers, bar act; H. V. Fitzgerald, impersonator; Paxton and Jerome, illustrated songs; De Witt and Tourjee, musical artists; Anna Lonnberg, soubrette; the Military Trio, vocalists; Mathien, juggler; the Lorraines, sketch artists; and the stereopticon.

Tony Pastor's.

The Nawas in *The Politician* are the top-liners. The bill shows Williams and Tucker in a new edition of *Skinny's Finish*; the Tobins, musical artists; Martens and Hanlon, rifle experts; Blanche Ring, comedienne; Keno, Welch and Melrose, acrobatic trio; Ada Jones, vocalist; Adams, Casey and Howard, comedy trio; Amann and Hartley, comedy sketch; Finn and Finn, singers and dancers; Howard Thurston, card manipulator; Terry and Lambert, comedy sketch; Fostelle and Emmett, sketch artists; Otto Johnson, prestidigitator, and the vitagraph.

Aerial Magnolia Grove.

The bill offers Maggie Cline, Marie Dressier, Beaumont Sisters, Montgomery and Stone, Polk and Collins, Sisters Hawthorne, the Hawaiian Queens, Mile. Lotty, Walton's monkeys, Harding and Ah Sid, Mile. Olive, the Van Aukens, Carmelita and Rafael, Bruno and Gehru, La Petite Adelaide, Tiller Quartette, Sisters Ronay, Mile. Erna's dog, the Manhattan Trio, and Carl Marwig's ballet.

Hammerstein's Venetian Terrace.

The attractions are Gautier, horse trainer; Fortun Brothers, acrobats; Galletti's monkeys; Johnson Brothers, trick cyclists; Artie Hall, coon songs; Drawee, juggler; Rio Brothers, acrobats; Belle Davis and her pickaninnies; Catherine Bartho, dancer; Derenda and Breen, club swing; Reno and Richards, acrobats, and Roscoe's trained animals.

Grand Central Palace.

The bill includes Harry Le Clair, Rosa and Hart, Barton and Ashley, Gracey and Burnett, Bryant and Saville, Eleanor Falk, Charles Robinson, and the vitagraph.

Casino Roof-Garden.

Maud Courtney remains to sing the old songs. The olio shows also Ruth White, Will H. Sloan, Little Else, Signor Ricci, Gladys Van, Annabelle Moore, Christine Blessing, Hattie Welles, Rice's ballets and the Way Down East burlesque. The Maid in the Moon is continued.

Madison Square Roof-Garden.

The programme offers Frank Bush, Zelma Rawlston, Frank O'Brien, Allin's monkeys, Barton and Erckhoff, Flatow and Dunn, Isham's Octopaths, and others.

LAST WEEK'S BILLS.

Pastor's.—Smith and Campbell topped the array of talent, and made their regulation strong hit in rapid-fire talk and lightning songs. Lew Bloom and Jane Cooper's howlingly funny sketch scored enormously, and Mr. Bloom sang an absurd parody on "Because that set 'em wild." Emma Carus, the bonnie baritone, was an unlimited success in some fetching songs, her fine voice and gingery way bringing out thunders of applause. Farrell and Taylor offered a clever act; and Brown, Harrison and Brown showed a new one, A New Store, a merry hedge-podge that should hold them for a long while. Katie Rooney, assisted by John Harding, gave her popular character work; Barton and Ashley came along with a quaint sketch; Harry and Sadie Fields did the "Yiddisher dance," and Louis M. Granat whistled wondrous well in sundry impossible ways. Bicknell, Keough and Ballard, Ada Jones, Kessner and Reid, John Cody, and the vitagraph filled out the big bill. The house was crowded to the doors nearly all the time. Tony Pastor must have found it very profitable to keep his theatre open all summer.

Keith's Union Square.—Ching Ling Foo and his company of almond-eyed assistants began an indefinite return engagement, leading a big bill that drew enormous audiences. The house was crowded in every part each day and hundreds were unable to gain admittance each evening. The wonderful Celestial repeated his seemingly miraculous feats of conjuring and offered a few new ones that were quite as astounding as those we had seen him do before. His clever company also scored in their several specialties. The Rossow Midgets held over, making their usual hit with their jinny acrobatics, boxing, and Charlie Rossow's irresistible songs. Henri French remained, too, and won much applause for his novel juggling and unicycling. George Fuller Golden offered some new yarns about his friend "Casey," and made no end of laughter by his clever monologue. Howard and Bland earned a large share of the applause in their capital act. Bert Howard's trick piano playing and Leona Bland's dainty dances and songs being, as always, immediate hits. Seymour and Dupee went well, too, the former's jumping and the latter's dancing finding much favor. Stin-

son and Merton cornered their customary section of the approval in their humorous sketch, and so did Carroll and Crawford in a neat act. Thomas E. Clifford, Farmum and Nelson, Toeppelein, Fonti Boni Brothers, Frederic Howard, and Chrissie Morrison Jones completed the fine bill. The biography continued to please and showed some capital new pictures.

Proctor's.—Frederic Bond and his company, Charles Halton, Eva Vincent, and Dallas Tyler, in the one act arrangement of *My Awful Dad*, seen a week earlier at the Palace, led the bill and got a great deal of applause. The performance was marred now and then when laughter was caused at the wrong times by some very funny shadow pictures that appeared on the scenery as stage hands and others crossed behind the boxed set. Silvern and Emerie in their fire-king act, and the Patterson Brothers on the horizontal bars got away with acrobatic honors. W. C. Davies entertained excellently in his quaint Irish monologue. Wesson, Walters and Simon scored well in their comedy sketch; Mathieu did some neat juggling; Edward J. Lloyd sang, and so did Mattie Boorum. Gracy and Burnett, the Military Trio, Flatow and Dunn, Tierney and McKenna, Hart and Verona, the travel pictures, and Fred Watson's delightful piano playing filled out the programme. Business was big.

PALACE.—Mr. and Mrs. Charles T. Ellis, capably assisted by Clara Barry, Thomas Grady and F. Michael Welch, headed the programme in their sketch, Mrs. Hogan's Music Teacher. Mr. Ellis' yodeling and Mrs. Ellis' Irish comicalities were well received. Canfield and Carleton contributed their very laughable act with the inimitable encore in one, and made an immense hit of course. Lina and Vani offered their acrobatic specialties and secured a good slice of the applause. Falk and Lillian illustrated popular songs; Earl and Wilson handled skillfully assorted musical instruments; Gordon H. Elidrid put forth an entertaining but rather "lyceumish" monologue, and Anna Whitney scored a pronounced success with her songs and talk. Others in the list were Mack and Daly, Grant and Grant, Lozelle, Tom and Little Waters, and the art views—all going well. The business was very large.

AERIAL MAGNOLIA GROVE.—Lottie Gilson, "the little magnet" was the most prominent newcomer and she magnetized the large audiences to good purpose. "Won't You Take Me Back to Dixie?" was her feature song and scored a hit, run close for honors by two promising new numbers, "I've Got Chicken on the Brain," and "Louisiana Lize." Miss Gilson still retains the German edition of "Elsie from Chelsea," but why it is hard to say. "Happy Fanny Fields, a quaint and merry little person, earned a hearty reception in a few songs. The Hawaiian Queens, a most fetching and novel trio, continued to capture a large share of the applause. The rest of the bill, nearly all holdovers, included Kelly and Ashby, Mile. Lotty, Maggie Cline, Gus Bruno, James Richmond Glenroy, Sisters Bell, Bruno and Gehru, Pearl Hight, Carmelita and Rafael, Sisters Ronay, Hawthorne Sisters, Tiller Quartette, La Pe-tite Adelaide, Poli and Collins, Walton's monkeys, and Carl Marwig's ballet.

GRAND CENTRAL PALACE ROOF-GARDEN.—Harry Le Clair returned to repeat his success of a few weeks before. The capital bill brought forward Maxwell and Dudley, Nelson Sisters, Bartell and Morris, Kennedy and Quarell, Nellie Burt, Whitelaw and Stewart, the vitagraph, and Robert Becker's harmonists. Business was excellent.

CASINO ROOF-GARDEN.—Maude Courtney sang not only the old songs in her own sweet way, but added, as a new offering, "Won't You Take Me Back to Dixie?" which scored nicely, fitting most appropriately to the general Southern tone of her old songs. The olio showed Will H. Sloan and Gilbert Gregory, Gladys Van, William English, Ruth White, Christine Blessing, Little Else, Hattie Welles, Annabelle Moore, Rice's assorted ballets, the Way Down East burlesque, and The Maid in the Moon, all putting in big bids for popular favor. Business continued tremendous.

HAMMERSTEIN'S VENETIAN TERRACE.—Artie Hall was a new feature last week. Miss Hall is more than clever, and her singing of negro melodies in her own original way met with much approval. The Fortune Brothers, Reno and Richards gave their familiar acrobatic specialties. Others in the excellent programme were Gautier, the horseman; Catherine Bartho, always a delightful dancer; Belle Davis and her bright little pickaninnies; Johnson Brothers, marvels on the bicycles; Galletti's intelligent monkeys; the Rio Brothers; Drawee, and the Passparts. Business continues to be limited only by the capacity.

MADISON SQUARE ROOF-GARDEN.—This resort offered an exceptionally good bill, including Annie Morris, who is very clever; John T. Tierney, who served up some excellent material in good style; Montague and West, the musical experts, in their usual hit, and Gruet, Beers and Gruet in pleasing acrobatics. Vivian Nobriga worked without her partner. She sang coat songs as only she can sing them, receiving several encores. Annie Hart proved once more that she is a favorite, and the Empire Comedy Four rendered their harmonious humor in a satisfactory manner. Isham's Octopaths are still featured in the bill. The octopaths seem to be dwindling in number weekly by week, and it might be more cheery if they would dwindle altogether.

BILLY VAN JUMPS QUARANTINE.

Billy Van got tangled up in the quarantine week before last at Phoebe, Va., and at last accounts had not seen his baggage for three weeks. Mr. Van writes thus of his adventures in jumping the yellow fever quarantine:

"There was no possible way for me to escape, except to go five miles up the beach and sneak through the quarantine lines, which two of us did. At three o'clock in the morning we took a skiff in an express wagon, went the five miles and then rowed out to sea ten miles so that we could land six miles above quarantine at Wilhoy Split Beach. That beach was guarded for miles by soldiers and police boats to keep any one from leaving or landing. At one time we were within twenty yards of a police boat, but it was so dark they did not see us. We landed through the quarantine and walked fifteen miles to Norfolk. We could have gone through Ocean View, but it was closely quarantined and should we have been caught we would have been held prisoners until quarantine was raised. I arrived in Richmond looking like Charley Sweet made-up, and had to borrow a shirt and collar from Lewis of Lewis and Elliott, until I could buy some new railings. I think I shall stay North next summer."

Mr. Van is at the Masonic Temple, Chicago, this week.

ALL'S FAIR IN LOVE SUCCEEDS.

Ashley Miller and Ethel Browning presented for the first time at the Palace last Thursday afternoon a new one-act play, *All's Fair in Love*, by E. W. Fowler. The little play proved most enjoyable, and it was capably acted. It is a costume play and tells of a very pretty Katherine and Petruchio episode back in colonial days.

A grand reception is in progress, and there is a little tiff between Kitty Schuyler and Captain Fairfax, her betrothed. The Captain has been dancing with some other girl and Kitty is very angry about it. She vows that he does not love her, and, what is more, she adds that she loves not him. She even threatens to return the engagement ring, but she doesn't. Moreover, she had asked the Captain to sing and he would not. He orders her to dance with him, but she declines indignantly. He bets that she will do so before the ball is over and promises to sing for her if he loses his bet. She accepts. Now there is a butler in the house who looks very like Fairfax, so the Captain, donning the butler's clothes and powdered wig, appears to Mistress Kitty. She thinks the butler looks odd, and announces that he must have been drinking. The disguised Captain improves upon this suggestion and frightens her by assuming intoxication and insisting that she shall dance with him. Afraid to refuse, she trips a stately measure with the supposed butler, and then he throws away the wig and declares his bet won. Kitty is very wrath indeed. She seizes a pistol that lies upon the table and menaces the Captain's life unless he sings. He pleads, but her finger is on the trigger. So he sings a pretty love song that quite melts her heart, and she becomes forgiving. He kisses her. And then they find that the pistol wasn't loaded, after all.

It is a perfectly pretty, wholesome, dainty, picturesque little play, full of laughs and clever character touches. The audience enjoyed it immensely and applauded loudly. Miss Browning's Kitty was one of the most winsome, captivating ingenue performances imaginable, and Mr. Miller as the captain proved himself an excellent light comedian.

THE AL. G. FIELD GREATER MINSTRELS.

The Al. G. Field Greater Minstrels opened at the Great Southern Theatre, Columbus, Ohio, on Aug. 16. It was a most auspicious first performance, which demonstrated that Manager Dan Quinlan had used his skill in staging and rehearsing.

The first part setting was most handsome. Beside Mr. Field, the leaders in this part were Tommie Donnelly, Rees Prosser, Harry Shunk, John Norton, Harry Sheldon, Hyde and Fairman, Doc Quigley, and George Hassell. The olio showed Everhardt, Harry Shunk, Welby, Pearl and Keys, Master Carroll, Kingsbury and Greve, the Faust Family, and the Nondescript Trio.

The company is officered thus: Dan Quinlan, manager; Joe Reider, treasurer; James T. Doyle, general agent; Joe Hatfield, contracting agent; Ed Conard, press agent; John Norton, vocal director; Fritz Ortman, conductor; Burt Cutler, bandmaster; Fred Gray, stage-manager; Eddie Doyle, property man.

NEW REGIME AT KOSTER AND BIAL'S.

Robert Blei took formal possession of Koster and Bial's Music Hall last week, and yesterday Mr. Blei started in to renovate and rearrange the theatre, which will be reopened on Sept. 16 with straight vaudeville. The Robert Blei Syndicate was incorporated yesterday at Albany, with a capital of \$50,000, to run the house. The highly complicated affairs of the old management are said to have been straightened out, the new control beginning with a clean slate and every chance of success. It is likely that performers will be booked in connection with a Western circuit, possibly the Orpheum.

MME. DECCA'S SUCCESS.

Madame Marie Decca paid a flying visit to New York last week to prepare for her coming tour of the Orpheum circuit. During the summer she sang at many of the Chautauqua Assemblies in Wisconsin, Iowa, Ohio, and Indiana, and everywhere won the highest praise from press and public alike. She left on Thursday for New Orleans, where she will fill a short engagement before beginning her Western tour. In many cities where she has sung her captivating military songs this season she has already been engaged to appear again next year.

VOGEL AND DEMING'S MINSTRELS.

John W. Vogel and Arthur Deming's Big Minstrels inaugurated their season at Marion, Ohio, Aug. 14. The large audience thoroughly enjoyed the entertainment. The first part, entitled The Diamond Grotto, is very handsome and the costumes are in keeping. Arthur Deming, Ollie Young, Bentham and Byrne, Olvio, the O'Brien Family, and Marion and Pearl scored well. The vocal numbers were liberally applauded, and the entire entertainment was endorsed by press and public.

BURLESQUE FOR PORTO RICO.

Joseph Munzer, lessee of five theatres in Porto Rico, arrived in the city yesterday and began immediately to book burlesque companies. Mr. Munzer says that the Island promises to be a theatrical Klondike. The real estate boom has drawn thousands from the States, as well as capital from all over the world. Mr. Munzer will make his office at the Broadway Vaudeville Exchange while in the city.

LIMAN'S EXCHANGE.

The management of George Liman's exchange report an excellent outlook for the coming season. The policy laid down by the late George Liman is being rigidly maintained. The European contracts, made by Mr. Liman, will all be fulfilled and general booking continued on the regular lines, a long list of artists being ably represented.

VAUDEVILLE JOTTINGS.

Wells J. Hawks and Julian K. Schaefer have published, through George Willing and Company, Baltimore, a new ballad, "On the Banks of the Old Shenandoah."

A daughter was born to Mr. and Mrs. A. E. Towne (Alice Nolan) in this city on Aug. 17. Mrs. Towne is of the team of Cuero and Nolan, the Blackberry Twins.

Henry Frey closed on Aug. 12 another highly successful two weeks at Ocean View Pavilion and Broad Street Park, Richmond, Va. Last week he was at Buckroe Beach, Va.

Joseph Le Brandt has written a new and genuinely funny burlesque that he expects to place for this season.

Mae Taylor made a big hit at the opening of the Bon Ton Burlesques in Philadelphia last week, singing "My Creole Sue," and "That's the Only Way to Kiss a Girl."

The Sohikes and their "pickaninny ponies" will open in this city on Sept. 18. Augustus Sohike will rehearse *The French Maid* and eleven other companies. They are booked for the Fall in Europe, where Mr. Sohike will watch for ballroom novelties.

Blanche Le Clair, now appearing in vaudeville in California, is said to be a sister of Tod Sloane.

The handsomest slides ever made for song illustration are said to be those just secured by Joseph W. Stern and Company, music publishers, for their new romantic sea song, "Wait Till My Ship Comes In." These novel pictures promise to score a success.

Mile. Azara will present a new idea at the Palace this week, impersonating the prominent women of the world in gorgeous gowns—a development that should make her the admiration of all feminine hearts.

THE GEORGIA COON SHOUTER.



ARTIE HALL.

Artie Hall, now playing an immensely successful engagement at Hammerstein's Venetian Terrace, came out of the West four weeks ago and opened at Proctor's with a bad place on the bill. Her hit was immediate and undoubted. Miss Hall is nineteen years of age and was born in Georgia, and comes honestly by her title, "the Georgia coon shouter." So familiar is she with the real Southern negro type she portrays that in her black-face make-up, she invariably deceives her audiences, who believe that she is a genuine negress, and are slow to admit that a white girl can give such a faultless impersonation of one of the dusky race. Managers and agents by scores have sought Miss Hall with highly flattering offers to join companies, but she has declined them all, preferring to play dates in and around New York. Miss Hall's hit here has made her the talk of the town, and her success has been of the electrical sort that entitles her to announce her time practically "booked forever."

VAUDEVILLE JOTTINGS.

Kitty Loftus sailed from England last week and will appear at the Aerial Magnolia Grove on Aug. 23.

Joseph Mitchell writes: "I am in no way connected with a team using the firm name of Mitchell and Love, nor have I been since June 4, 1898, when that team dissolved partnership. I am at present associated with Thomas J. Dempsey, producing Sidney Wilmer's farce, *A Man of Chance*."

Mrs. Joseph Hart (Carrie De Mar) and her mother went to Long Branch last week for a rest by the ocean blue.

The McDonald Brothers, Bob and Mike, have signed with Robert Manchester's Cracker Jacks for specialty and leading roles. Bell Wilton, the California vocalist and comedienne, goes with the same co.

Mr. and Mrs. Edward Esmonde will open their season in vaudeville at Columbus, Ohio, on Sept. 3, with Pittsburgh to follow. They will appear at Hyde and Behman's, Brooklyn, Sept. 25, and at Pastor's early in October.

Mr. and Mrs. W. B. Watson (Jeannette Dupre) celebrated the sixth anniversary of their wed-ding on Aug. 7.

Zelma Rawlston will open at the Tivoli, London, on Sept. 18, for four weeks. Miss Rawlston is the proud possessor of a freak kitten with twenty-four toes, six on each foot, which monstrosity has been presented to her by a friend.

A new theatre to be devoted to high-class vaudeville is projected in Baltimore.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

CALL!!!

ALL Singers, ALL Comedians, ALL Musical Directors,

ALL Stage Managers and Producers

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THE GREATEST VARIETY, THE BEST SELECTION, THE REAL INNOVATIONS,
BY THE MOST PROMINENT WRITERS.

WATCH
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SPACE**WEEKLY.**WILSON,
SMITH &
GRAUREPORT
HERE.NEW ACTS
and
SUCCESSES.

Absolutely
the
Finest
Singer
on
the
Vaudeville
Stage.

MARIE *
* **DECCA**

Electrified her Audiences

FOR

2 WEEKS - 2

AT

THE LUDLOW LAGOON, CINCINNATI,
OHIO.All booking by
R. GRAU,
853 Broadway, New York.

(IN VAUDEVILLE.)

THOS. J. KEOUGH
Imitations and Monologue.

KOSTER & BIAL'S, NEW YORK, AUG. 8.

To Managers and Agents:

The monologue act given here by Mr. Keogh was clean and of a high order, in fact a high class Vaudeville act, which I would gladly recommend for any Music Hall. We would be glad to play him at any time.

C. B. CLINE, Manager.

KEITH'S UNION SQUARE, THIS WEEK.

Only open time weeks August 28, September 4 and 11.

MR. and MRS.

JIMMIE BARRY

IN VAUDEVILLE.

Presenting MRS. WILKINSON'S BOY.

August 21, Mt. Vernon, Ohio; August 28, Chicago Opera House.

Address all agents.

Grace Leonard

Signed with Thos. H. Davis for the Have You Seen Smith Co. for coming season.

Address MIRROR.

THE SISTERS HAWTHORNE

Presenting Leslie Stuart's Japanese Romance,

THE WILLOW PATTERN PLATE

And their latest London hit, THE LILY OF LAGUNA.

Address this office.

The holdovers include the Hawthorne Sisters, who have become the talk of the city.—*San Francisco Bulletin*, May 7, 1899.

HARRIGAN
The Original Tramp Juggler.
PALACE THEATRE, LONDON.

ANNIE HART
VAUDEVILLE ENGAGEMENTS SOLICITED.

Comedienne, 14 Minutes in One

THIS WEEK.

MADISON SQ. ROOF GARDEN.

Premier BLACK-FACE Eccentriques.

BLOCKSON AND BURNS The Star Minstrel Act
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Address Agents.

Open for Fall and Winter Booking.



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DAN AND DOLLY MANN

Uncle Hank and Mandy.

The Funniest Rural Act in Vaudeville.

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"JESS" **DANDY** "JESS"

Best Character Vocal Act in America.

Rapidly Filling Dates, Season 1899-1900. Open Aug. 21, then Oct. 16.

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Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS—A WISE CHILD.

ALAN DALE, *New York Journal*, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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CHARACTER VOCALIST.

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"SALLY IN OUR ALLEY,"

"Whose 'Baby' songs will live in the traditions of the stage."

FRED'K J. TITUS, Business Manager.

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Fifty-two consecutive weeks of success at all the best houses in America, from New York to San Francisco. Not a week lost since August, 1898. Booked solid to November, 1899.

Address all good Agents.

HILDA THOMAS
AND
FRANK BARRY.

Address, for July and August, HILDA COTTAGE, CELORON, N. Y., on Lake Chautauqua.

GERTRUDE MANSFIELD AND **CARYL WILBUR**

PRESENTING

Color Blind, His Mother-in-Law's Daughter.

Cupid's Midsummer. Others in preparation.

Unanimously praised by the press. "CARYL" says: "The sketch is GOOD and of the sort wanted in vaudeville."

BERT HOWARD and LEONA BLAND

"THE RUBE AND THE KID."

Keith's Union Sq., last week: 8th on the bill on Monday, 15th on Tuesday. That's all.

KEITH'S, BOSTON, THIS WEEK.

booked solid through the South. The co. will include Pink Trout, Rice and Walters, Treat's Canine Wonders, Leon St. Ives, Marmon Brothers, Ulrich De Mound, and the Parasques.

Rehearsals of Abe Leavitt's Rentz Santley co. began yesterday at Germania Hall, in this city.

The unintentionally comic portraits of members of Weber and Fields company, which had been painted by a misguided artist at the entrance of the Broadway Music Hall, were all daubed out last week by some considerate hand, in response to general protest. The house will be reopened probably on Sept. 7 or 14.

Definite arrangements have not yet been made for the reopening of Sam T. Jack's Theatre, the license refused last season not having been renewed. If the house is again opened, some burlesque combinations may be played.

The week's bill at the Brighton Beach Music Hall shows Charles T. Ellis, Taylor and Sinclair, Leon Bouca, Edora and Norine, Edna Bassett and Herbert's dogs.

Edwin French, the popular banjoist, was specially engaged for the Sunday night performance at the Casino road.

Kids and Ward, Florence King, Melville Elie and Mile. Alexie were extra features of Sunday night's bill at the Aerial Magnolia Grove.

E. H. Lester, for two years assistant manager at Koster and Bial's Music Hall, has signed with Cole and Johnson in A Trip to Courtown, as representative with the co.

The Harvey Sisters are with the New Watson Sisters co., which opened at Indianapolis, Ind., on Aug. 21.

Robert Vernon caught Hartford in fine style last week. One local critic called him "an English Tony Pastor." Mr. Vernon has made such a hit that he will continue in vaudeville this season.

Harry W. Semon's extravaganza began its seventh annual tour Aug. 21 at the Star Theatre, Brooklyn. Mr. Semon's organization this season is far superior to any that has ever floated under his banner. Among the members are such artists as Emma Carus, Annie Hart, Mildred Howard De Grey, Jeannette Barrington, Miriam Martell, Nettie D. Hoffman, Jessie St. Martin, Effie Reynolds, Mabel Harrison, May Hopkins, Sylvia Dale, Rose Rossi, Mamie Lynch, Luis Hall, Mamie Leonard, Lillian Beck, Pearl Stuart, Mile. Nevelia, and the sensational Paediatric pantomimist, Mile. Pilar Morin, Brown, Harrison and Brown, Dixon and Clifford, Louis J. McRae, John Moss, and Professor Burton. New mechanical effects, electric novelties, gorgeous costumes and magnificent scenery are introduced in the new burlesque, written by Clement St. Martin, and entitled *A Devil Among Women*.

Lillian Emery made her first appearance in Philadelphia, Aug. 21, at Keith's, as leading support to her brother, Edwin T. Emery, in the playlet, *An Unexpected Visit*. She was highly praised by the local press for her clever work. Wilson Hummel and Mae Cody are also with Mr. Emery.

Dan and Dolly Mann, James and Maude Ryan, were picked from the London Vaudeville co. to open Checker Park, Columbia, Pa., last week. The park is a beautiful, romantic spot, situated on a bluff two hundred and fifty feet above the Susquehanna River. The artists were offered another week, but as they all joined Bates and Grant Duffy's Jubilee yesterday it was impossible to hold over.

Sullivan and Krause's projected new burlesque house in Thirty-fourth Street will be called, it is said, the Schley Theatre.

An elephant with La Pearl's circus went on the warpath on Sunday at Reading, Pa., and seriously injured his keeper, James Mackey. After careering about town for two hours the animal was recaptured.

Mile. Senga and the Komedy Koon Quartette will open Ed Miner's Columbus Theatre, this city, Sept. 4, previous to going over the Keith circuit. Mile. Senga will be the headliner there.

The London Theatre will reopen on Saturday with the French Folly co.

Frank Weisberg is completing a new comedy sketch for Mr. and Mrs. Harry Budworth.

Mile. Bonita will open on the Burt circuit at Columbus, Ohio, 27, with Toledo to follow. She opens on the Taylor Southern circuit Sept. 17.

Barnum and Bailey's circus will have an eight weeks' season at the Olympia, London, next winter, before starting on its tour of the Continent.

Dr. Bruce Miller sailed for England on the Mohawk Aug. 19 to exhibit his automatic musical figures in the London music halls. He has signed a two year's contract with Henry L. Goodhart, the English booking agent.

Thomas M. Berry and Maud Gage will shortly produce an eccentric comedy sketch by a well-known writer.

Charles A. Loder in his German impersonations scored at the Empire Theatre, Atlantic City, N. J., recently.

May Howard was unanimously elected an honorary member of the Traveling Variety Managers' Association at their last meeting.

Eva Mudge, character contralto, plays a return engagement at Brighton Beach week 28.

Margaret Rosa and Vera Harte, assisted by the original Dutch Pickaninnies, have finished a tour of the New England Park circuit and opened at the Grand Central Palace Roof, this city, last night.

William Morris, vaudeville agent, 103 East Fourteenth Street, New York, is now booking the season of 1899-1900 for the Novelty Theatre, the New Music Hall, and the Brooklyn Music Hall, Brooklyn; Grieve's Bijou Theatres, Washington and Baltimore; Poll's, New Haven, and other first-class houses. Artists desiring to secure dates at these houses should send Mr. Morris their open time immediately. Mr. Morris has also made arrangements with the leading agents in London, Berlin and Paris to represent them here, and is in a position to offer engagements for good acts of every description at the best music halls in those cities.

Cheridah Simpson has scored in her refined singing act at Halloway's Garden Theatre, Cleveland, Ohio. Her rendering of the Sousa March continues to go well everywhere.

Mr. and Mrs. Walter Talbot (Frances Curran) will soon produce a comedy sketch now being written.

VAUDEVILLE PERFORMERS' DATES.

Amesden, Arthur—Minerva Pk., Columbus, O., 20-26.

American Trio—Minerva Pk., Columbus, O., 20-26.

Ben Sisters—Bway Music Hall, Saratoga, N. Y., 21-26.

Bliman, Dan—Chicago O. H., 21-26.

Angela Sisters—Keith's, N. Y., 21-26.

Azara, Mile.—Palace, N. Y., 21-26.

Adams, Casey and Howard—Pastor's, N. Y., 21-26.

Amann and Hartley—Pastor's, N. Y., 21-26.

VETCHISON ELY, EDGAR—Tivoli Music Hall, London, England, indefinite.

Aimee—Chicago, Ferris Wheel Pk., 27-Sept. 2.

Adelaide, La Petite—N. Y. Roof, July 10-Aug. 26.

Adams Brothers Co.—Atlantic City, N. J., June 19-Sept. 2.

ALDRICH, CHARLES T.—Atlantic City, N. J., 14-20.

Alburtus and Bartram—Alhambra Theatre, London, England, 14-Sept. 23.

Amorita—Keith's, N. Y., 21-26.

Almont, Dan—Chicago O. H., 21-26.

Almont and Dumont—Sans Souci Pk., Chicago, 21-26.

Abidatura Troupe—Ferris Wheel Pk., Chicago, 21-26.

Hobart and O'Brien—Ontario Beach, Charlotte, N. Y., 21-26.

Bruno and Gehrue—N. Y. Roof, July 10-Aug. 26.

Bartho—Victoria Roof, N. Y., July 10-Aug. 26.

Barry and Bannon—Central Pk., Allentown, Pa., 21-26.

Bachelors' Club—Keith's, Providence, R. I., 28-Sept. 2.

Barlowe and Hamilton—Chicago O. H., 21-26.

Boyc, John—Central Pk., Allentown, Pa., 21-26.

Bernard, Annie—Bway Music Hall, Saratoga, N. Y., 21-26.

Barr and Benton—Capitol Music Hall, Glens Falls, N. Y., 21-26.

Burton, H. B. and Co.—Sam T. Jack's, Chicago, Aug. 6-Sept. 3.

Burnham, Sophia—Shea's, Buffalo, 21-26.

Bush, Frank—Madison Sq. Roof, N. Y., 21-26.

Barton and Ashley—Grand Central Roof, N. Y., 21-26.

Bryan and Saville—Grand Central Roof, N. Y., 21-26.

Boyle, E. J.—Proctor's, N. Y., 21-26.

Beaumont Sisters—N. Y. Roof, 21-26.

Brown, Len—Chicago O. H., 21-26.

Burnham, Sophie—Shea's, Buffalo, 21-26.

Clyette—Royal Theatre, Birmingham, England, indefinite.

Couture Bros.—Combination Pk., Medford, Mass., 21-26.

Coghlan, Rose—Chicago O. H., 21-26.

Clifford, Thomas E.—Keith's, N. Y., 21-26.

Creamy and Dayne—Idlewild Pk., Newark, O., 20-26.

Calcedo—Keith's, N. Y., 21-26.

Canfield and Carlton—Proctor's, N. Y., 21-26.

Cline, Maggie—N. Y. Roof, 14-26.

Carmelita—N. Y. Roof, 14-26.

Ching Ling Foo—Keith's, N. Y., 14-26.

Collins, Edna—Hopkins', Chicago, 21-26.

Carr and Jordan—Keith's, N. Y., 21-26.

Colby's, The—Keith's, N. Y., 21-26.

Columbia Four—Masonic Roof, Chicago, 21-26.

Colton's, The—Mannion Pk., St. Louis, 21-26.

Columbine Children—Mannion Pk., St. Louis, 21-26.

Campbell and Caulfield—Keith's, Phila., 21-26.

Carbons, The—Norumbega Pk., Auburndale, Mass., 21-26.

Canfield and Mitchell—Point of Pines, Boston, 21-26.

Carter, Billy—Howard, Boston, 21-26.

Dean and Jose—Minerva Pk., Columbus, O., 20-26.

Dewitt and Burns—Central Pk., Allentown, Pa., 21-26.

Donovans, The—Lake Erie, Pk., Toledo, O., 21-26.

Drew, Mr. and Mrs. Sidney—Keith's, N. Y., 21-26.

Davis, Geo. C.—Keith's, N. Y., 21-26.

Doll and Burden—Keith's, N. Y., 21-26.

Dureau and Breen—Victoria Roof, N. Y., 21-26.

DeWitt and Tourjee—Palace, N. Y., 21-26.

Dressler, Marie—N. Y. Roof, 21-26.

D'Aljoris, The—Sans Souci Pk., Chicago, 21-26.

Drawee, Mons.—Victoria Roof, N. Y., 14-26.

Davis, Belle—Victoria Roof, N. Y., July 10-Aug. 26.

Darrow, Mr. and Mrs. Stuart—Robinson Pk., Ft. Wayne, Ind., 21-26.

Downs, T. Nelson—Baraché's, Vienna, Sept. 1-30.

Davis, Ed.—Chutes Pk., Chicago, 21-26.

Dougherty, Prof.—Mannion Pk., St. Louis, 21-26.

Demoras, The—Mannion Pk., St. Louis, 21-26.

DeWitt, Vinie—Lyceum, Washington, 21-26.

Darmody—Lyceum, Washington, 21-26.

De Veaux and De Veaux—Norumbega Pk., Auburndale, Mass., 21-26.

Donian, Master Henry—Norumbega Pk., Auburndale, Mass., 21-26.

Eldora and Norrine—Brighton Beach, N. Y., 21-26.

Evans and White—Proctor's, N. Y., 21-26.

Emery, Edwin T., and co.—Keith's, Phila., 21-26.

Elmore Sisters—Lyceum, Washington, 21-26.

Ellie, Charles T., and co.—Brighton Beach, N. Y., 21-26.

Erna, Mile.—N. Y. Roof, 14-26.

Evans, George—Keith's, Boston, 21-26.

Frenzell and Lewis—Keith's, Boston, 21-26.

French, Henri—Garden, Cleveland, O., 21-26.

Flood Bros.—Forest Pk., Highlands, St. Louis, 21-26.

Foster and Williams—Lake Erie Pk., Toledo, O., 20-26.

Favor and Sinclair—Brighton Beach, N. Y., 21-26.

Falk, Eleanor—Grand Central Roof, N. Y., 21-26.

Fitzgerald, H. V.—Palace, N. Y., 21-26.

Falkowsky—Proctor's, N. Y., 21-26.

Finn and Finn—Pastor's, N. Y., 21-26.

Fostelle and Emmett—Pastor's, N. Y., 21-26.

Franklins, The Three—Ferris Wheel Pk., Chicago, 21-26.

Fitzgibbon Trio—Keith's, Phila., 21-26.

Fields and Loring—Keith's, Boston, 21-26.

Flynn, Joe—Howard, Boston, 21-26.

Gorden, Horace—Minerva Pk., Columbus, O., 20-26.

Goetz, Joe—Proctor's, N. Y., 21-26.

VAUDEVILLE.

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VAUDEVILLE.

A Genuine Hit at Park Theatre, Philadelphia.**Mr. AND Mrs. Mark Murphy**
In their New Vaudeville Act, Entitled
*** A SEVENTH SON ***

Written by Con T. Murphy.

Manager Bard Worrall, of Park Theatre, Philadelphia, says: "The Murphys with their clean cut comedy, pure Irish wit, and new and original songs, captured the audience completely."

Manager A. C. Delamater: "The greatest comedy act I have ever witnessed, and engaged same after first performance for all week stands played by In Greater New York Co."

AUG. 28th, OLYMPIA THEATRE. SEPT. 4th, HAYMARKET. SEPT. 11th, CHICAGO OPERA HOUSE.

Three Weeks Over Castle Circuit.

Agents, WILSON AND SMITH AND ROBERT GRAU.

Koster, Kit—Proctor's, N. Y., 21-26.
Keno, Welch and Melrose—Pastor's, N. Y., 21-26.
Kinzer—Masonic Roof, Chicago, 21-26.
Kerlin, Louise—Forest Pk., Highlands, St. Louis, 21-26.
Kilpatrick—Point of Pines, Boston, 21-26.
Kelly and Adams—Howard, Boston, 21-26.
Linton and McIntyre—Orpheum, Los Angeles, Cal., 20 Sept. 2.
Loty, Mlle.—N. Y. Roof, July 19-Aug. 26.
La Moyne Bros.—Palace, Boston, 21-26.
La Petite Gracie—Pleasure Beach Casino, Bridgeport, 21-26.
Lamar, Helen—Park, Portland, Ore., July 1-Sept. 15.
Le Clair, Harry—Grand Central Roof, N. Y., 14-26.
Lafayette—Keith's, Phila., 21-26.
Lessick, Hadji—Chicago O. H., 21-26.
Lorraine and Howell—Cedar Point, Sandusky, O., 20-26.
Lee, Henry—Lake Erie Pk., Toledo, O., 20-26.
Lomborg, Anna—Palace, N. Y., 21-26.
Lorraine—The Palace, N. Y., 21-26.
Le Clair and Hayes—Chicago O. H., 21-26.
Latina Forest Pk., Highlands, St. Louis, Mo., 21-26.
Leonidas, Professor—Schen's Buffalo, 21-26.
Levy, Julius—Point of Pines, Boston, 21-26.
Lang, Edwin R.—Howard, Boston, 21-26.
Murphy, Mr. and Mrs. Mark—Olympic, Chicago, 28 Sept. 2.
Morrison and Martelle—B'way Music Hall, Saratoga, N. Y., 21-26.
Marshall, Edna Bassett—Brighton Beach, N. Y., 21-26.

Miller, Prof.—Keith's, N. Y., 21-26.
McIntyre and Heath—Palace, N. Y., 21-26.
Montague and West—Proctor's, N. Y., 21-26, Palace, N. Y., 28 Sept. 2.
Montgomery and Stone—N. Y. Roof, 21-26.
Manhattan Trio—N. Y. Roof, 21-26.
Martine and Hanlon—Pastor's, N. Y., 21-26.
Mignoni, Baby—Chicago O. H., 21-26.
Morris, Felix—Orpheum, San Francisco, 27 Sept. 16.
Mack, Wilbur, Mr. and Mrs.—Seccanum Pk., Galiano, O., 21-26.
Mardo—Pittsburg, Pa., 21-26, Troy, N. Y., 28 Sept. 2.
Montague and West—Palace, N. Y., 21-26, Proctor's, N. Y., 28 Sept. 2.
Mack and Daly—Proctor's, N. Y., 21-26.
Merritt, Hal—Haymarket, Chicago, 28 Sept. 2.
Moran, Pauline—Alhambra, London, 7—Indefinite.
Military Trio—Palace, N. Y., 21-26.
Matthew—Palace, N. Y., 21-26.
Merrill and Vaimore—Keith's, Phila., 21-26.
McKeever, Lizzie—Chutes Pk., Chicago, 21-26.
Murray Sisters—Chutes Pk., 21-26.
Maloney, James E.—Chutes Pk., Chicago, 21-26.
MITCHELL, MASON—Gridswold O. H., Troy, 21-26.
Mack, Adele Purvis—Olentangy Pk., Columbus, O., 20-26.
Okabe's Japs—Casino, Mansfield, O., 21-26.
O'Brien and Havel—Keith's, N. Y., 21-26.
Olive, Mlle.—N. Y. Roof, 21-26.
Phonts Bros.—Central Pk., Allentown, Pa., 21-26.
Paxton and Jerome—Palace, N. Y., 21-26.
Poznans, Two—Forest Pk., Highlands, St. Louis, 21-26.
Polos, Three—Keith's, Phila., 21-26.
Phillips and Nanon—Palace, Boston, 21-26.
Prentice Trio—Combination Pk., Medford, Mass., 21-26.
Papista—Forest Pk., Highlands, St. Louis, July 30-Aug. 26.
Patterson Bros.—Palace, N. Y., 21-26.
Polk and Kollins—N. Y. Roof, N. Y., 14-26.
Pantzer Trio—Hopkins', Chicago, 21-26.
Quinn, Edward—Central Park, Allentown, Pa., 21-26.
Rice and Cohen—Keith's, Phila., 21-26.
Ramza and Arno—Minerva Pk., Columbus, O., 20-26.
Robins, Mr. and Mrs. W.—Robinson Pk., Ft. Wayne, Ind., 21-26.
Orr, Adele Purvis—Olentangy Pk., Columbus, O., 20-26.
Okabe's Japs—Casino, Mansfield, O., 21-26.
O'Brien and Havel—Keith's, N. Y., 21-26.
Olive, Mlle.—N. Y. Roof, 21-26.
Phonts Bros.—Central Pk., Allentown, Pa., 21-26.
Paxton and Jerome—Palace, N. Y., 21-26.
Poznans, Two—Forest Pk., Highlands, St. Louis, 21-26.
Polos, Three—Keith's, Phila., 21-26.
Phillips and Nanon—Palace, Boston, 21-26.
Prentice Trio—Combination Pk., Medford, Mass., 21-26.
Papista—Forest Pk., Highlands, St. Louis, July 30-Aug. 26.
Patterson Bros.—Palace, N. Y., 21-26.
Polk and Kollins—N. Y. Roof, N. Y., 14-26.
Pantzer Trio—Hopkins', Chicago, 21-26.
Quinn, Edward—Central Park, Allentown, Pa., 21-26.
Rice and Cohen—Keith's, Phila., 21-26.
Ramza and Arno—Minerva Pk., Columbus, O., 20-26.
Robins, Mr. and Mrs. W.—Robinson Pk., Ft. Wayne, Ind., 21-26.
Roma, Delta—Brighton Beach, N. Y., 21-26.
Roscoe, Herr—Victoria Roof, N. Y., 21-26.
Ross and Hart—Grand Central Roof, N. Y., 21-26.
Robinson, Charles—Grand Central Roof, N. Y., 21-26.
Ring, Blanche—Pastor's, N. Y., 21-26.
Roe, Mlle.—Chicago O. H., 21-26.
Rodell and Hubert—Ferris Wheel Pk., Chicago, 21-26.
Ransone, John W.—Keith's, Boston, 21-26.
Ryan and Richfield—Howard, Boston, 21-26.
Ronays, The Three—N. Y. July 17-Aug. 26.
Rossow Midgets—Keith's, Phila., 21-26.
Rice and Cady—Keith's, N. Y., 21-26.
Rawston, Zelma—Madison Sq. Roof, N. Y., 21-26, Tivoli, London, England, Sept. 18-Oct. 14.
Russell, Ida—Pleasure Beach Casino, B'port, 21-26.
Reno and Richards—Proctor's, N. Y., 21-26.
Scott, Carrie—Chicago O. H., 21-26.
Smith and Cook—Chicago O. H., 21-26.
Solaro—Electric Pk., Baltimore, 13-26.
Sablon, Alice—Atlantic City, N. J., 14-26.
Shields, Edward—Park, Portland, Ore., July 1-Sept. 15.
Silvern and Emeric—Garden, Cleveland, O., 21-26.
Seymour and Dupree—Keith's, Phila., 21-26.
Sullivan, John T.—Chicago O. H., 14-26.
Summerville, Amelia—Keith's, Boston, 21-26.
Stine and Evans—Keith's, Boston, 21-26.
Schubert, Lillian—B'way Music Hall, Saratoga, N. Y., 21-26.
Spitz and Yonkers—Capital Music Hall, Glens Falls, N. Y., 21-26.
Siegel, Sam'l—Munich, Germany, Sept. 1-30.
Sidman, Mr. and Mrs. Arthur—Proctor's, N. Y., 21-26.
Sturdy and Winnie—Chutes Pk., Chicago, 21-26.
Sherman and Morrissey—Mannion Pk., St. Louis, 21-26.
Tegge and Daniel—Cedar Point, Sandusky, O., 20-26.
Trader, G. H. Co.—Albany, N. Y., 21-26.

Thomas and Barry—Lake Erie Pk., Toledo, O., 20-26.
Teller Troupe—N. Y. Roof, 21-26.
Tobins, The—Proctor's, N. Y., 21-26.
Thurston, Howard—Pastor's, N. Y., 21-26.
Terry and Lambert—Proctor's, N. Y., 21-26.
Thompson, Moreland and Roberts—Sans Souci Pk., Chicago, 21-26.
Turner Pickaninnies—Alhambra Theatre, London—Indefinite.
Trojan, Howard—Boston, 21-26.
Turton, John E.—Munro Pk., Toronto, Canada, July 17—Indefinite.
Tupperwein—Keith's, Phila., 21-26.
Whitman, Frank—N. Y. Theatre, N. Y. city—Indefinite.
Walton, Prof.—N. Y. Roof, July 10-Aug. 26.
Wilks, Anna—Proctor's, N. Y., 21-26.
Whiting, Chas. H.—Park, Portland, Ore., July 1-Sept. 15.
Whitney, Anna—Proctor's, N. Y., 21-26.
Winchester, Marie—Chicago, Ferris Wheel Pk., 21-26.
Wood, Geo. H.—Howard, Boston, 21-26.
Wilson, Geo.—Suburban Pk., St. Louis, 21-26.
Yorke and Adams—Keith's, Boston, 21-26.
Zarsky's, Liebau, The—Forest Pk., Highlands, St. Louis, Mo., 20-26.
Zazell and Vernon—Cedar Point, Sandusky, O., 20-26.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL. Business at the vaudeville houses continues good, and the outdoor resorts are having the largest attendance of the summer. In another week the vaudeville season will be on in earnest, for both the Olympic and Haymarket throw open their doors to the public 28.

At the Masonic Temple Theatre that unknown personage, the girl with the auburn hair, has finally materialized, and she is all that the patrons of the house wrought up to intense enthusiasm by her tireless press-agent could wish. She is certainly a very charming young lady, but as to her identity—well, you will have to ask the man in the moon. Perhaps he knows, and perhaps even he doesn't. Her act is a novel one in every respect, and it has caught on wonderfully. The curtain goes up on a meagre setting showing the outside of an ivy-covered church. One hears the peal of an organ and a sweet contralto voice begins "The Holy City." At the second verse the house is darkened, and through the gauze drop can be seen the interior of the church, a pipe organ with surpliced organist, and in the choir loft the lady with the auburn tresses who sings as prettily as she looks. The remainder of the tilt at the Temple includes Webb and Hasson, Hanson and Nelson, Hayes and Bandy, Billy Van, Kinzo, Columbian Four, and Wells and Miles.

At the Chicago Opera House Rose Coghlan, assisted by John T. Sullivan, Gertrude Coghlan, and Emily Coghlan, is retained a second week. Others in the bill are Les Brownes, Smith and Cook, Carrie Scott, Giguere and Boyer, Dan Allman, Gregory and Durrell, Mlle. Rose, Hadji, Lessick, Le Clair and Hayes, S. S. Weeks, Carrie Winner, Baby Mignon, and Barlowe and Hamilton.

At Hopkins' the stock is presenting The Burglar and Baby Lund, always a favorite in Chicago in vaudeville, ventures into drama for the first time as Editha. The vaudeville bill includes the Pantzer Trio, Edna Collins, and Jack Norworth.

Sans Souci Park offers Vanola, d'Aljoris, Minnie Mac Thompson, Moreland and Roberts, Almont and Dumont, Rosine Venus, and the Bickett Family.

The Abidura Russian Troupe are headlined at Ferris Wheel Park. Others are Billie and Willie Farrell, Charles A. Gardner, Marion Winchester, Hyatt Sisters, Three Franklins, Rodell and Herbert, and Galando and Galano.

The Chutes had Ed Davis' farm animals, Guimette and Talbot, Lizzie McKeever, Sturdy and Merrifield, and Murray Twin Sisters. James E. Malone rides down the chutes on a bicycle.

Items: Cissie Loftus certainly scored the greatest success of any vaudeville artist ever seen in Chicago, and the attendance at the Masonic Temple was record breaking. Miss Loftus has been engaged by Manager Murdock for two weeks next Spring when her New York engagements end and just before she returns to England for the summer. The Haymarket prices of admission hereafter will be from 5 to 25 cents, with reserved seats. Neil Burgess will be the headliner at the opening of the Olympic 28—James Dixon, manager of Humpy Dumpty, seen last week at the Great Northern, is a brother of George Dixon, of the firm of Dixon and Talbot, Indianapolis.

Manager Mustard of the Anderson Opera House, Indianapolis, spent a few days in town last week accompanied by his bride. Rumors are many regarding a new theatre to be located in Clark Street, not many miles from Randolph, and negotiations are now going on with J. J. Murdock of the Masonic Temple Theatre, for its management. If Mr. Murdock decides to take hold of the project the theatre will be built if not an office building may be put up on the selected site.

M. A. TWYFORD.

BOSTON, MASS.—Vaudeville shows greater activity than the legitimate drama so far as Boston is concerned, for two variety houses open this week being the first in the city to reopen for the new season.

At the Howard Atheneum a house programme presents Troja, Joe Flynn, Haines and Pottingill, Ryan and Richfield, James Richmond, Glenroy, Wills and Collins, George H. Wood, Kelly and Adams, Glenroy Brothers, Billy Carter, Edwin R. Long, Miriam Ainsworth, Will G. Haxford, Matel Craig, Thomas Galvin, Ed Marville, the Devines, Smith and Blanchard, John Walsh and Thomas and Watson.

T. E. Miano's City Club resents the Lyceum, Fanny Everett again leading the burlesque contingent. The Ohio presents Crimmins, Gore and Bixby, Ford and Dever, Lew Palmer, Adeline Routting, St. Clair and Lorene, Flossie Hughes and Loretta.

Amelia Summerville in Kydd's Bride, supported by Charles Bowser, heads the splendid programme at Keith's this week. Other features are John W. Ransone, Yorke and Adams, Everett Trio, George Evans, Howard and Bland, Manhattan Comedy Four, Frenchetti and Lewis, Freddie Howard, Howe and

Edwards, Gallardo, Fields and Loring, Anna Kenric, Stine and Evans, and the biograph. The Symphony players, led by Max Zach, remain as attractions, and have as soloist Bertha Walzinger, who has proved the most popular vocalist that has appeared in that capacity. Minnie Dupree will head the bill next week.

At the Palace are Lamoyne Brothers, Philip and Namon, Williams and West, Scanion and Stevens, Minnie Cline, Lane Sisters, Sam Collins, Goggin and Davis, San Francisco Quartette, Jones and Sutton, Furber and Sands, and Lazelle Sisters.

At Austin and Stone's this week are the Rilla Troupe, Maude McIntyre, Hart and Williams, the Sisters Adella, Madelle Andrews, Jack Noon, May Alberta, the Greenbacks, Brothers Ricci and Chandler, Edward Gallagher, Mr. and Mrs. Brennan, Tommie West, the Patnautes, and Lillian Rehan.

The musical festival at Point of Pines continues for one week more, with Jessie Levy as the star. Other attractions are Eugene Canfield and Kitty Mitchell, the Mimic Four, and Kilpatrick.

Out at Normumba Park the open air theatre has the Cosmopolitans, including De Veaux and De Veaux, Henry Donlan, the Vermons, and the Carbons.

The vaudeville intermissions at Combination Park are given by Hanley and Jarvis, Couture Brothers, and Prentice Trio.

John T. Fynes, of New York, accompanied by Mrs. Fynes, were at the Tournais last week resting from their yachting trip. Mr. Fynes has many friends in this city, as he was once a valued member of the Herald staff.

PHILADELPHIA, PA.—The entertainment for week at Keith's continues the usual high standard, playing to capacity with the following bill: Rossow Midgets, Rice and Cohen, Lafayette, Stinson and Merton, Three Polos, Seymour and Dupree, Thomas Clifford, Campbell and Caulfield, Merril and Valmore, Tooperwein, Edwin T. Emery, Gordon Elford, Fitzgerald Trio, and the biograph.

At the Trocadero Theatre Robin Hood, Jr., opened the week with good prospects. The ohio introduces Helen Russell, Winnie Richards, Franks and Down, Wilson and Lorraine, Constance Windom, and Ruth Everett.

The burlesques are The Widow Guy and The King of the Hobo Isles, and the dance, "La Jardin Mabile," by a sextette of girls, is a special attraction. The Indian Maidens 28.

Manager John G. Jermon, of the Lyceum Theatre, is busy with improvements, decorations, and new scenery and curtain. The bookings include nearly all the leading burlesque organizations, opening 28 with Seman's Extravaganza co.

The Kensington Theatre will open shortly, with its usual run of vaudeville traveling cos.

S. FERNBERGER.

JERSEY CITY, N. J.—The season will open at the good old Bon Ton Theatre 28-Sept. 2 with Phil Sheridan's City Sports. During the summer this house has undergone many changes. An entire new theatre will take the place of the old, as far as seats, decorations, and other improvements are concerned. A new curtain is being hung. Four broad aisles replace the three narrow ones formerly used. New chairs will be in position. The lobby is being redecorated and a new electric sign will be suspended over the sidewalk in front of the house. The same general policy will be carried out in the management of the house that has made it so popular in years gone by. Manager Tom Dinkins will be again at the helm, which is a guarantee that only the best attractions will be played. The prices will remain the same—10, 25, 35, and 50 cents, with a slight advance for box seats. All the popular burlesquecos have been booked. The Utopians will commence rehearsals 21 at the Bon Ton under direction of Manager Dinkins, and on 28 Kelly's Kids will take up rehearsal. Manager Dinkins claims that the Kids will go out with about the most gorgeous and complete scenery ever seen on the road.

WALTER C. SMITH.

PROVIDENCE, R. I.—As the season advances the shore resorts draw larger crowds of amusement seekers. It seems to be up and down between Crescent Park and Rocky Point, and it is an open question as to which of these places is in the lead. Among recent features at Crescent Park are Bonner the educated horse, and the cinegraph reproductions of the Jeffries-Fitzsimmons fight. At Rocky Point the Forest Casino offered 14-19 Polly Holmes, Renee La Toska, Ada Bernard, Mayo Sisters, Therese Carey, Mme., and Augustin Neuville, Delarue Sisters, Meteor, Houghton, and Mudge and Morton.

HOWARD C. RIPLEY.

CLEVELAND, O.—Charles LaMarche's Garden Theatre continues to grow in popularity. For week 21: Henri French, Clarice, Joe Welch, Wayne and Caldwell, and Silvern and Emeric. Euclid Beach Park closed 19, but a benefit performance was given 20 for the employees. The Tivoli Theatre, under management of Andy Sommers, will close a successful season 27. The Dewey Theatre, fashioned on the music hall order, opened 14.

WILLIAM CRASTON.

BUFFALO, N. Y.—Shea's Garden Theatre held record-breaking audiences 14-19. The bill was most excellent and included Zavo and Mille, Hilda, Baby Hudson, Bossie Bonehill, Wayne and Caldwell, Bogert and O'Brien, Joe Welch, T. J. Farren, and Leonidas' trained animals. Week 21-28: Hayes and Lytton.

RENNOLD WOLF.

ST. PAUL, MINN.—Palm Garden Theatre (A. Weinholz, manager; George Marsh, stage-manager): The house has been remodeled, presenting an attractive and cosy little theatre with capacity for six hundred people. Reopened 14-19 with a clever corps of vaudeville artists, presenting a farce, St. Paul Ablaze, that caught the house. Fisher and Wall, Emma De Forrest, Clara De Forrest, Editha Maretta, Lillian Marsh, Viola Mason, Lula Young, Chris Meyer, George Fisher, and Mille Lira made up the bill. Olympic Theatre (S. Fink, manager): Charles Ellsworth, comedy, Blue Glass, and specialties by Ledger and Varnum, Babe Harrington, Grace Flynn, Bessie Gage, Ward Sisters, O'Neill and Demar, Hazel Lindsey, Amy Lee, Jones, and "Earthquake." Tivoli (John Straka, proprietor): Week 14-19

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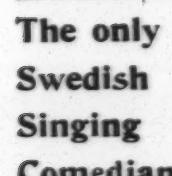
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